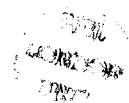


**‘HELP, I’M WORRIED ABOUT MUSIC!’
PERCEPTIONS OF
GENERALIST PRIMARY TEACHERS
IN THE CONTEXT OF THE NATIONAL
CURRICULUM FOR MUSIC IN ENGLAND**

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Thesis submitted for the Degree of Doctor of Philosophy
at the University Of London Institute of Education



Declaration

I hereby declare that, except where explicit attribution is made, the work presented in this thesis is entirely my own.

Word count, exclusive of appendices and bibliography

80,036 words

Signed *Gillian Stunell*

Gillian M. Stunell

ABSTRACT

Since the introduction of a National Curriculum in England in 1988 generalist teachers in primary schools have been expected to be able to teach music to their classes. Teachers have frequently experienced major and sometimes disabling problems in this aspect of their teaching, which neither initial teacher education nor continuing professional development have been able to overcome. A model of the teacher in the music classroom was used to structure an exploration of teachers' perceptions of their working context in relation to music. The model proposes that the teacher's context is socially constructed and of a complex nature. Within the classroom the teacher operates in a variety of roles, each of which interacts with aspects of the contextual structure.

Case studies of four teachers uncovered high emotional engagement with the professional environment and its musical dimensions and suggested that teachers perceive three particular areas of difficulty when teaching music. The content of the National Curriculum for Music is problematic; self-perceived non-musicians found both the language and the content to be daunting, and those with some musical knowledge encountered difficulties in relating the National Curriculum to their own musical experience. The teachers all regarded themselves as confident and successful generalist primary teachers, but experienced varying degrees of discomfort and distress caused by the disjunction between this image of success and perceived failures in the field of music. Thirdly, the teachers felt themselves to have limited relationships with groups or communities of practice which they believed could enable them in their music teaching.

In the light of these findings the original model was refined to indicate the perceived problematic links between the teachers and their practice in curricular music. The thesis argues that if generalist teachers are to be enabled in music all three disjunctions must be acknowledged and overcome.

ACKNOWLEDGEMENTS

The road to the presentation of this thesis has been long and winding. It has passed through periods of challenge and illness as well as periods of enjoyment and satisfaction. I undertook the work because I was puzzled by some aspects of the music practice which I encountered as I taught music in primary schools. I hope that the results of my years of reading, discussion, observation and thought may have contributed a little understanding to the field of primary music education in England.

The task would never have been completed without the help and support of many people. First, I thank Professor Graham Welch of the Institute of Education, London University, who was always supportive, interested and patient in his supervision of my sometimes erratic progress. He guided me when the road was not clear and his encouragement saw me round many difficult corners on the way.

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A journey such as this does not really have an ending. Every answer provides another question. I leave the last words to Tennyson's *Ulysses*.

*All experience is an arch, wherethro'
Gleams that untravelled world, whose margin fades
For ever and for ever as I move.*

Gillian Stunell, March 2007

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ABBREVIATIONS

ABRSM	Associated Board of the Royal Schools of Music
ATL	Association of Teachers and Lecturers
B.Ed	Bachelor of Education
CACE	Central Advisory Council for Education
CPD	Continuing Professional Development
DCMS	Department for Culture, Media and Sport
DES	Department of Education and Science
DFE	Department for Education
DfEE	Department for Education and Employment
DfES	Department for Education and Skills
ITE	Initial Teacher Education
LA	Local Authority
LEA	Local Education Authority
LMS	Local Management of Schools
MWG	Music Working Group
NACCCE	National Advisory Committee on Creative and Cultural Education
NAME	National Association of Music Educators
NASUWT	National Association of Schoolmasters Union of Women Teachers
NCC	National Curriculum Council
NIACE	National Institute of Adult Continuing Education
NUT	National Union of Teachers
Ofsted	Office for Standards in Education
PACE	Primary Assessment, Curriculum and Experience
PGCE	Postgraduate Certificate in Education
QCA	Qualifications and Curriculum Authority
RSA	Royal Society of Arts
SEAC	Schools Education Advisory Committee
TDA	Training and Development Agency for Schools
TES	Times Educational Supplement
TTA	Teacher Training Agency

PART 1

SETTING THE SCENE

CHAPTER 1

INTRODUCTION TO THE THESIS

The problematic nature of music as a curriculum subject appears to be a concern within many primary school staff rooms in England. Experienced, professionally trained generalist teachers express a lack of confidence when teaching music (Holden & Button, 2006; Osborn, McNess, Broadfoot, Pollard & Triggs, 2000; Wragg, 1994). While working in a range of primary school settings, I encountered teachers of broad experience and considerable competence who claimed that the teaching of music presented them with unique difficulties. This experience suggested that neither teachers' initial training nor their subsequent professional experience had equipped them for the realities of teaching National Curriculum music to their classes. Their situation appeared to cause them discomfort and regret.

This first chapter describes the presenting situation, introducing two particular aspects of teachers' expressed perceptions about the teaching of music and exploring their significance. The first is the English National Curriculum for Music itself, since the difficulties expressed were often focussed either on its content or on the musical skills that teachers believed to be required for its teaching. The second is the issue of confidence, a concept which was frequently invoked but not closely defined. The reasons for the research study presented in this thesis are outlined, the aims of the study are stated and specific research questions are posed. Finally, the chapter provides an outline of the thesis.

1.1 The National Curriculum for Music

1.1.1 Music's place in the English National Curriculum

Practice in the classrooms of English primary schools underwent major changes as a result of the Education Reform Act of 1988 (Great Britain Parliament, 1988). For the first time in England, a uniform curriculum for all schools was established by parliamentary statute. The Act provided that every maintained school should have a

common curriculum and music was specified among its foundation subjects¹. Music in the English primary school curriculum had never been specified in this way before. The individual subject curricula within the National Curriculum were implemented in full through legislation over the ensuing years. Music was introduced in 1992 (Education Order, 1992) and fully implemented across Key Stages 1 and 2, that is, for children aged from five to eleven years, by 1996 (Education Order, 1995)².

The primary National Curriculum has undergone two revisions since its inception. The original version, which schools began to deliver in 1989³, was soon found to be unmanageable (Helsby & McCulloch, 1997; National Curriculum Council (NCC) & Pascall, 1993; Stunell, 2006⁴) and, as a result of a review by Lord Dearing (Dearing, 1994), a somewhat lighter curriculum for primary schools was produced in 1995 (Department for Education (DFE), 1995a). For music, this second version presented a Programme of Study which was fundamentally the same in content as that of 1992 (DFE, 1995b). The “cosmetic changes”, described by Welch (2001a, p.206), were not particularly helpful to teachers who struggled with music, since the revised text only suggested differences in the balance of the curriculum, rather than a simplification of the curricular components. The curriculum version being used at the time of this research was the third, often referred to ‘Curriculum 2000’ (Department for Education and Employment (DfEE) & Qualifications and Curriculum Authority (QCA), 1999a), a version which was again fundamentally unchanged in both the music content and the musical terminology.

1.1.2 Expectations regarding the teaching of curricular music

In English primary education there is a long tradition of generalist teaching. Class

¹ The Act provided that every maintained school should have a curriculum which included provision for religious education, the core subjects, mathematics, English and science, and other foundation subjects listed as history, geography, technology, music, art and physical education. The National Curriculum described in the Act (Education Reform Act (1988). Part I Chapter I, 2(1)(b)) specified for each subject “the knowledge, skills and understanding which pupils of different abilities and maturities are expected to have by the end of each key stage” (referred to as “Attainment Targets”)(ibid. 2(2)(a)) and “the matters, skills and processes which are required to be taught to pupils of different abilities and maturities during each key stage” (referred to as “Programmes of study”) (ibid. 2(2)(b)).

² A series of Statutory Orders for Education was issued by Parliament between 1989 and 1995, providing for the implementation of each curriculum subject across the two primary Key Stages.

³ The first subjects to be introduced were English, mathematics and science. The National Curriculum in these subjects was introduced in 1989 at Key Stage 1 and 1990 at Key Stage 2, implementing the 1989 Statutory Instruments Nos.907, 308 and 309.

⁴ See Appendix L for Stunell (2006).

teachers have been expected to be with their class all day, teaching them a wide range of subjects (Alexander, 1992; Department of Education and Science (DES), Central Advisory Council for Education (CACE) & Plowden, 1967; DES & Inspectorate of Schools, 1978; Hoyle, 1969). Teachers take professional pride in being able to teach the whole curriculum and may suffer stress when they are not able to do so (Alexander, 1995; McCulloch, 1997). The well-regarded and highly influential Plowden Report (DES et al., 1967) was a strong advocate of the generalist system and encouraged the idea that class teachers should teach music. Despite this encouragement, in many schools music was still taught as a discrete subject, either by a member of staff who had a little expertise or by a visiting 'music specialist' (Cox, 2002; DES & Inspectorate of Schools, 1978; Mills, 1989; Rainbow, 1996), as it had been since universal primary education was introduced in England in 1870 (Great Britain Parliament, 1870). Before 1988 class teachers possessed considerable autonomy (Grace, 1987; Lawton, 1980). They often had freedom to adapt the primary curriculum to fit in with their strengths and weaknesses and, if they wished, could include any aspects of music that they were comfortable to teach (Campbell, 1985; DES et al., 1967; Rainbow, 1989).

The new dimension added by the 1988 Act, with its prescribed Programmes of Study, was that teachers had to confront gaps in their professional competences. If alternative provision was not made in their school, they were statutorily required to teach all subjects of the National Curriculum. This situation still pertained at the time of the research, with the professional standards for Qualified Teacher Status including the requirement for teachers to have understanding of all curricular subjects at the appropriate level for the classes which they teach (Training and Development Agency for Schools (TDA), 2006a).

It seems possible that generalist teachers who perceive gaps in their professional capabilities may feel that they fail their pupils. Informal discussions with primary teachers have suggested that they care deeply about the children in their classes and that they want them to enjoy access to the whole curriculum. They appear to be concerned

about curricular areas where they feel incompetent or lacking in knowledge or skills. For a notable proportion of teachers music seems to be such a subject area⁵.

1.1.3 Teachers' understandings of curricular music

A “lack of expertise and confidence in music” has been cited as a cause of anxiety among serving primary teachers (Department for Education and Science (DfES) & Department of Culture, Media and Sport (DCMS), 2005, p.38). Burnard (2004) suggested that a perceived lack of musicality is the most frequent self-description of primary generalist students of teaching. In their self-identification as unmusical or lacking in expertise, students and teachers display common misunderstandings about what it is to be musical, apparently believing that musicality is not universal (Welch, 2001b, 2002) and that it is dependent on the possession of musical performance skills (Hallam, 2002; Hallam & Prince, 2003).

It has been argued that, as well as through professional training and development, teaching expertise may be cultivated through reflection (Pollard, 2002a, 2002b; Pollard & Tan, 1993; Schön, 1983, 1991). However, this route may be unavailable to generalist teachers in music, because of their apparent belief that they do not have the required skills and ability to become ‘expert’. Welch and Adams (2003) have argued that the specifications of the National Curriculum for Music assume “a common understanding” regarding its content (p.16). Additionally, Jaffrey (2005) has suggested that the language of music knowledge is “remote” for “busy teachers”. “Common understanding” would seem to depend on teachers having some music knowledge. It is also questionable whether teachers facing the National Curriculum and its documentation from a position of “remoteness” would be able to increase their levels of knowledge, thus increasing their understanding, without external support.

Despite teachers' apparent problems with curricular music almost all of the thirty teachers interviewed at various stages of this research related to music outside school in some way, either as listeners or active participants. Holden and Button (2006) found that 90% of their research sample of primary teachers either listened to music, sang, or played

⁵ Evidence from teachers in informal group discussions at Hill Road, Woodvale and Orchard Schools during March, 2000. All 16 teachers expressed discomfort in at least one curricular area. For 9 teachers music was such an area.

an instrument. It appears that such musical activity may not furnish teachers with expertise which they see as relevant to their teaching of music. Paradoxically, although primary teachers can normally transform their knowledge and experiences into suitable learning material for their pupils, indeed, arguably, this is the core of their classroom practice, it appears that in music some cannot do this. It seems that many believe themselves to lack what they see as the essential knowledge for the task. This suggests a possibility that only some genres and arenas of practice are seen as a legitimate part of curricular music knowledge.

The suggested gulf between teachers' actual involvement in music and their belief in their capability as teachers of music may be exacerbated by experiences both inside and outside school. Within schools the public face of music is seen in school assemblies, public performances and concerts for parents and guests, which have often been supported by specialists or teachers with considerable musical expertise. Outside school there is ready access to professional musical performances and recordings. Both of these factors may confirm in generalist teachers a low regard for their own skills. It may be that teachers need to develop their musical capacity, a development which Glover and Ward (1998) saw as a pre-requisite for successful music teaching. However, unskilled generalist teachers may not believe that they have sufficient understanding to develop this universal quality.

1.2 An issue of confidence?

It was perhaps not surprising that in 1988 some generalist primary school teachers found the prospect of teaching music to be daunting. The only previous experience of formal music education for many would have been some class or school singing and possibly some listening, often termed music appreciation, during their own schooldays (Mills, 1989; Plummeridge, 1995; Priestley & Grayson, 1958). A few would have received instrumental music tuition, although many of those would not have continued to play after their teenage years (Associated Board of the Royal Schools of Music (ABRSM), 1997). The long-established acceptance, by many primary practitioners, of a view that only musicians should teach music (Mills, 1989, 1997), led many teachers in post in 1988 to assume that they could abdicate from the teaching of music to their classes (Hennessy, 1995; Mills, 1989). The somewhat technical language of the first National

Curriculum Programme of Study for Music (DES, 1992) did little to change their feelings.

Teachers' discomfort was not quickly alleviated. In 1989 Mills had cited the "low confidence of generalist teachers in the ability to teach music" (Mills, 1989, p.127) as a major reason for music frequently being seen as a specialist teaching subject in primary schools. Ten years after the full implementation of music at Key Stages 1 and 2, Derek Kitt, then Chair of the National Association of Music Educators (NAME), stated that "many teachers" still lacked confidence (Kitt, 2005). Confidence is a quality which is frequently identified as lacking by teachers who are unhappy to teach music, suggesting that they regard it as an essential attribute to bring to successful teaching. They may present clear views about some of its components in the teaching context, but seem to have difficulty in expressing a specific definition⁶. It would seem that the problem that primary teachers faced at the inception of the National Curriculum was a real-world problem which has persisted for more than fifteen years.

1.3 The aims of the research study

Within the limited research about generalist teachers and music, Cox and Hennessey (2004) claim that it is unusual for the teacher's role to be the focus of research studies. There has been much more teacher-focused work in the United States (Hallam & Lamont, 2004; Price, 2004), but comparison is probably not especially useful, since across the United States music is taught by non-specialist teachers only in around 8% of public elementary schools (Byo, 1999). Useful comparison between England and other countries is also limited by the fact that, in some, music is part of a wider arts curriculum (De Figueiredo, 2006; Scottish Office Education Department, 1992) and in others the national curriculum is a framework document rather than a detailed and prescribed programme of study (Curriculum Council, 1998; Utdanningsdirektoratet, 2006). Hallam and Lamont (2004) argue that we need to know more about "the interface between teaching and learning" (p.252), claiming that recommendations about teaching have been derived not from direct observation of teaching, but from research from the perspective

⁶ Teachers taking part in informal recorded discussions about teaching confidence, carried out in the researcher's local primary schools during February and March, 2001, said "If you feel able yourself it gives you confidence", "If you're uncomfortable, your confidence level drops", "Confidence stems from knowledge and interest" and "You need to take away the fear".

of pupils' learning. As long ago as 1970, Bridges argued that "the object of educational research is to find solutions to the problems confronting teachers" (Bridges, 1970). It seems that this view is still pertinent in England.

It may be supposed that, if generalist teachers are to work successfully with curricular music, they have to be provided with sufficient training and support to develop the skills, knowledge and musical confidence which they need. The number of teachers who reportedly lack confidence in music suggests that this has not always happened. It seems that there may be a need for development in both teacher education and support initiatives. However, for such development to be effective, it is vital that there is increased understanding of the apparent gap between the perceptions of teachers and those of the educators and advisers who work to bridge that gap. This research aims to contribute to such understanding.

Musicians and music education specialists have stated their beliefs about the nature of generalist teachers' problems through the generation of support materials (Glover & Young, 1999; Hennesy, 1995; Mills, 1991; Young & Glover, 1998), course materials⁷ and the mission statements of music services⁸. Politicians, administrators and educationalists have also stated their views (Alexander, 1994; Stunell, 2006; Wragg, 1994). The scarcity of research with practising teachers regarding music (Cox & Hennesy, 2004) suggests that teachers' views may be missing in this debate. In an attempt to examine the situation from the perspective of practitioners, this research engaged with serving teachers in their classrooms.

The thesis as presented argues that the classroom context is one of considerable complexity. Although primary teachers in England generally have a significant degree of autonomy within their classrooms, they work within a structure of organisational, administrative and curricular policies. It will be argued that teachers' autonomy is constrained by a constantly developing policy context.

⁷ Examples of the many texts produced for 'non-specialists' are 'Gently Into Music' (York, 1988), 'Sound Inventions' (McNicol, 1992) and 'Sounds Topical' (Richards & Holdstock, 1995).

⁸ Music services in Hampshire, Lancashire and Southampton all give statements on their websites relating to their support for generalist teachers (Hampshire Music Service, 2006; Lancashire Music Service, 2006; Southampton Music Services, 2006).

Within this setting, the teacher is a complex figure. Hallam and Lamont (2004) suggest that teachers' working settings are part of their individual social worlds. These researchers argue that, in order to understand the subjective experiences of people and the complex nature of being part of a social world, it is important to try to capture a broad picture of an individual's perceptions, beliefs and histories. Capturing such a complete picture of individual teachers is beyond the scope of a study of this size; consequently, a more limited exploration was selected as a practical way forward. The research, therefore, sets out to explore some areas of teachers' social experience which particularly relate to the teaching of the National Curriculum for Music.

In order to achieve insights into these areas of social experience the study seeks to

- explore the shape of the teacher's music teaching context,
- investigate practising teachers' individual perceptions about teaching music,
- uncover more about what 'confidence' means to generalist teachers in relation to music teaching and
- work with teachers to develop understanding of the nature of the problems which they experience as they teach the National Curriculum for Music.

1.4 The research questions

The research questions which are posed by this study are

- (i) How do English primary school teachers perceive their position in relation to the teaching of the National Curriculum for Music?
- (ii) What do primary school teachers mean when they use the word 'confident' in relation to music teaching?
- (iii) What do primary teachers believe that they need in order to be confident in their teaching of the National Curriculum for Music?

1.5 Outline of the thesis

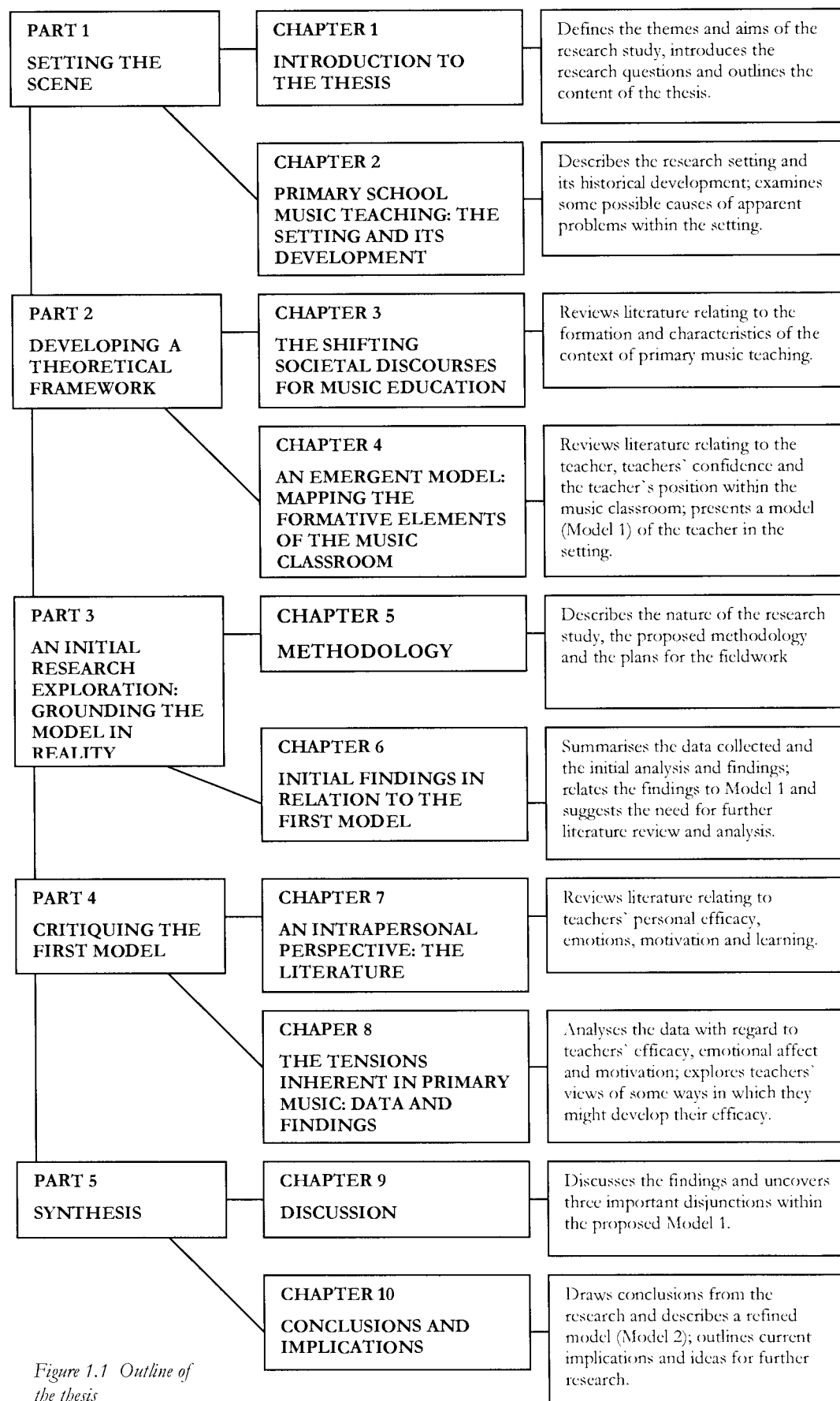


Figure 1.1 Outline of the thesis

The thesis is in five parts, as shown in the figure above. Part 1, consisting of the first two chapters, sets the scene in which the research is situated. Chapter 1 has aimed to describe the apparent real world problem which initiated the research, to consider its significance and to explain the research aims. In Chapter 2 the shape of the context within which curricular music is taught is explored. The chapter describes a preliminary interview study, carried out by the researcher in one primary school, in order to explore the parameters of the presenting problem. It proceeds to describe the way in which the history of the National Curriculum moulded the classroom settings in which teachers work with music. This chapter then discusses the extent to which teachers' professional education and development may prepare them to teach curricular music.

Chapters 3 and 4, Part 2 of the thesis, explore the ways in which societal discourses may have formed and constrained the teaching of music in primary schools. Chapter 3 examines the complex nature of both teachers and their music classrooms in the light of existing literature, while chapter 4 describes the development of a descriptive model. This first model (Model 1) relates contextual layers and defining discourses to some roles within which a teacher may act.

The research fieldwork used the emergent model as a structure within which to explore teachers' perceptions of their position in relation to the teaching of National Curriculum music in their classrooms. Part 3 of the thesis describes the proposed methodology, the fieldwork and the initial findings of the research. In Chapter 5 the choice of research methodology is discussed and practical considerations and plans about the ensuing fieldwork and data collection are outlined. Chapter 6 summarises all of the data collected and analyses the sections of data in which teachers talked about their perceptions, beliefs and actions relating to their teaching of music. These initial findings are related to the first model in order to ascertain how far the model can be grounded in reality.

The initial findings provided some answers to the research questions, but also raised further significant considerations. The findings suggested that, in order to understand the participating teachers' perceptions and actions, it was necessary to explore emotional and attributional aspects of their behaviour. Considerable intensity of affect was displayed by the teachers and the research therefore entered a second phase, described in Part 4 of the thesis. Chapter 7 reviews some literature about personal efficacy, patterns

of behaviour and affiliations to groups and communities of practice, aspects of the data which appeared to be significant for understanding the teachers' positions. In Chapter 8 insights from the literature review are used in further analysis of the data, adding a picture of how teachers felt about music teaching to the more intellectual and practical views uncovered in the earlier analysis.

Finally, Part 5 of the thesis, consisting of Chapters 9 and 10, synthesises the two phases of data analysis and suggests both some conclusions and some implications of the research. The discussion in Chapter 9 relates the research findings to the structuring model, suggesting a need to refine Model 1. Chapter 10 presents the refined model of the teacher in the music classroom. This model (Model 2) continues to illustrate the relationship of the teacher to the complex shape of the classroom music teaching context, but also highlights three particular areas in which teachers identified major and inhibiting problems. Some implications of the identification of these problematic areas are explored and suggestions are made for further research.

1.6 Summary of Chapter 1

Generalist primary school teachers in England appear to experience major and often disabling problems when teaching National Curriculum music to their classes. Two particular aspects of this real world problem are the National Curriculum for Music itself and the issue of confidence to teach it.

The National Curriculum for Music was introduced in English primary schools between 1992 and 1996 and has changed the expectations of generalist teachers in relation to teaching music to their classes. Some teachers perceive a shortfall in their professional ability, caused by their perceived inadequacies in music. This apparent problem is significant for teachers and is not alleviated by some commonly held misunderstandings about music. Teachers may say that they are not confident in music teaching, but there seems to be limited definition amongst practitioners as to what this means [see 1.2, footnote 6].

Research involving serving primary teachers and music in the United Kingdom is sparse. Although there has been debate about the difficulties presented by curricular music,

teachers themselves have not always found a voice within it and their position is not well understood. This research aims to work with serving teachers to discover more about the problems which they encounter when teaching National Curriculum music. To this end three research questions have been posed.

CHAPTER 2

PRIMARY SCHOOL MUSIC TEACHING: THE SETTING AND ITS DEVELOPMENT

In this chapter, the shape of the contexts in which teachers are asked to work with music is investigated. A preliminary interview study asked how music was incorporated into one primary school and how it was regarded. In this school, the teachers' thoughts and beliefs about their teaching of music suggested that they were uncomfortable with what they believed to be professional expectations in this subject area. In order to seek some explanation for their apparent discomfort, an exploration is made of historical reasons for the current configuration of the teachers' working situation in music. Finally, the chapter considers how teachers are prepared to teach National Curriculum music, examines support strategies and discusses some difficulties of using specialists to alleviate teachers' identified problems in music.

2.1 A real world setting of primary music teaching in England

Before the main fieldwork began, an interview study was carried out in a primary school in the North West of England. The purpose of this study was to capture a picture of teachers' experiences in a school where generalist class teachers were required to teach the National Curriculum for Music to their classes. This information was used to ensure that the ensuing literature searches and research fieldwork were related to a perceived reality. All the teachers at the school, together with classroom and mid-day assistants, parents, school governors and 38 children, were interviewed using a semi-structured interview format. The participants were asked about their view of 'good practice' in music and about the music at the school as they experienced it.

2.1.1 A school and its music: the Broomfield School study

The school was a mixed 4-11 primary school in an urban setting, close to the national average size for such a school⁹. It is known within this study as Broomfield School. The area from which the children were drawn was socially and economically average in national terms and the pupils represented a broad spectrum of attainment on entry to the school¹⁰. Only the headteacher and one other teacher claimed any substantial confidence in music teaching. The headteacher was able to play the piano a little and to read music, but did not consider herself to have specialist musical knowledge. However, it was she who led whole school singing practices and supervised the music used in assemblies and school events. The other teacher, who was acting as music coordinator, was an experienced brass band musician, but did not have keyboard skills or extended theoretical knowledge of music.

Music was timetabled for each class for half an hour per week. All the teachers used the Qualifications and Curriculum Authority (QCA) exemplar scheme of work for music (QCA, 2000), with varying degrees of enthusiasm and success. Other regular musical activity in the school centred on a peripatetic brass teacher, who visited each week to teach small groups of children. The school had recently had some input from the music advisory teacher from the Local Education Authority (LEA); this had taken the form of demonstration lessons in the classroom as well as some whole-school singing. The annual summer term production had a strong singing component, which was largely learned from commercially produced audio-tapes. Once a year, a choir was formed to take part in the local schools' carol service.

The headteacher was clear that her teachers generally regarded the teaching of music as the work of a specialist and that they did not regard themselves as having that specialism. She noted differences between their professed attitudes to music and to other subjects, which they also regarded as specialist, such as PE. Despite a lack of specialist skills and knowledge teachers were willing to teach the full curriculum in non-music areas. She believed that teachers' fear of losing control in the classroom was more acute in music than in other subjects. Although she felt that both listening and performance were

⁹ DfES Statistics of Education (www.dfes.gov.uk/rsgateway) Number of primary schools in England in 2002: 17,985. Number of full-time pupils in English primary schools in 2002: 4,363,340. Average school size: 243

¹⁰ Information from the school's Ofsted Reports from 1997 and 2002. The school has an above average number of children with special educational needs and a lower than average uptake of free school meals.

strong elements of the pupils' musical experience in school, the headteacher stated that this was largely not a result of classroom teaching. In her view, the music leadership of the coordinator was not strong and she identified the lack of a strong, clearly defined scheme of work in music as a disincentive to teachers. The headteacher was puzzled by teachers who said that they were unable to teach music, because of their poor musical background, and yet who actively enjoyed a wide range of music in their personal lives. She found it hard to understand why they were reluctant to bring musical experiences into school, but were often keen to share other personal experiences with their pupils.

The majority of the interviewed children found playing percussion instruments and group composition work to be the most stimulating and enjoyable parts of their curricular music. It was apparent that for most of them singing was not part of their classroom music activity. They liked variety and practical participation. Most children were keen listeners to pop music, but said that this was not the music that they would expect to hear inside school. Some older children expressed the view that music was a more difficult subject to teach than others unless a teacher was musically skilled, but children were supportive of teachers who were not considered to be musically able. They were prepared to be tolerant if teachers were only able to provide a limited repertoire of activities.

Other adults connected with the school also saw music as a subject which would be more difficult than others for teachers without specialist knowledge. Classroom assistants were impressed with children's enthusiasm for music sessions and parents believed that it was good for the children to have music lessons, to give variety to the curriculum. School governors suggested that music was not a high priority for teachers, due to concentration on raising standards in literacy, numeracy and science. Although they accepted this situation as beyond their control, some were frustrated that it was causing a narrowing of the curriculum.

2.1.2 Teachers' perceptions of music in the National Curriculum

Teachers at Broomfield all accepted that they were expected to teach National Curriculum music to their classes. Some did not teach music every week, but felt guilty when they did not do so. Teachers shared adherence to a list of characteristics that they thought should be identifiable in a 'good' music lesson at this school. They believed that

they were expected to provide enjoyable lessons with a specific focus, activities clearly related to the focus and a well understood aim. They all regarded the co-operative working of children sharing the experience of music-making as centrally important. Most teachers saw music as part of the pupils' creative curriculum, suggesting that children should also be helped to be reflective about music, to talk about it and to listen to each other's ideas. They believed that music lessons should develop musical understanding, but did not always feel adequate to this task.

Teachers indicated a range of aspects of music skills and knowledge where they identified personal shortcomings. The major areas were knowledge of an 'appropriate' listening repertoire, singing and performance skill, music vocabulary and understanding of notations. Even where teachers were secure in a basic level of skills, some felt that their understanding of music was inadequate. As one teacher said,

You can read it in the National Curriculum or you can pick up a book that says "Do these activities" . . . but I'm still not sure you can bring that to life, because you're still not really understanding.

Teachers at Broomfield appeared pedagogically confident, reflective and keen to improve their craft skills wherever they found opportunities. Most believed that they had the necessary pedagogic capabilities to find solutions to management or organisational problems regarding music. However, for some, teaching confidence in music seemed limited by their perceptions about their levels of musical capability. Self-identified shortfalls in musical understandings left others with apparently low motivational levels for solving the presenting problems.

2.1.3 The issue of confidence

Broomfield teachers' expressions of lack of confidence to teach music follow a more widely identified national pattern [see 1.2, 4.1]. 2005 saw the publication of the first report on the Music Manifesto, the British government's 2004 initiative to support music for children and young people (DfES & DCMS, 2004, 2005) in England. This initiative covers a wider range of musical engagement than that of curricular music in primary schools, but the report included figures which confirmed an expressed lack of confidence amongst generalist teachers, openly stating that "music is the subject that newly qualified primary teachers say they are least confident to teach" (DfES & DCMS 2005, p.50).

Marc Jaffrey, the government-appointed Music Champion charged with implementing

the Manifesto, stated that this situation made him angry; he was clear that a situation in which music was seen as “fearful” for teachers was one of significance (Jaffrey, 2005).

This perceived problem with music has been ongoing since the early days of the National Curriculum, when teachers’ feelings of competence to teach music fell even from a low starting base. Low self-perceived competence may be assumed to instil a lack of confidence to teach well. A survey within the Leverhulme Primary Project found in 1989 that only 27% of teachers felt competent in music, suggesting that 73% might lack confidence in music teaching. By 1991 the figure for competence had fallen to 23% (Wragg, 1994). Music was not the only ‘new’ subject with which generalist teachers were faced in 1988, but, in other subjects where teachers had been found to have low self-perceptions of ability, the situation changed markedly during the following years. Carré and Carter (1993) showed, for example, that, between 1989 and 1991, science moved from being eighth out of ten in a list of teachers’ subjects of self-perceived low competence to being third out of ten. Music was ninth in 1989 and still ninth in 1991; only technology showed lower levels of confidence. In 1998 the Royal Society of Arts (RSA) found that only 18% of teachers leaving college felt “very confident” to teach music, with 82% feeling only “slightly confident” (Rogers, 1998, p.34). The Primary Assessment, Curriculum and Experience Project (PACE) researchers found that 30% of serving teachers in their study were not confident in music (Osborn et al., 2000). In 2002 a Times Educational Supplement (TES) poll found that only one in five teachers was “very confident in their ability to teach music” (Ward, 2002a). Ward cited Wragg’s view that the “batting order” had hardly changed since 1991.

Some more recent research has suggested an increase in the proportion of generalist teachers confident to teach music. Holden and Button (2006) found that 74% of their sample of 71 teachers were “very confident” or “reasonably confident”, although 21% were still “not confident” (p.30). They claimed that recently qualified teachers were more likely to claim confidence to teach music than teachers of longer experience.

Statistics do not define what teachers mean by confidence. The Broomfield study suggested that confidence is a complex concept. For Broomfield teachers ‘confidence’ in a subject area appeared to encompass possession of knowledge and skills, as well as ideas of innate abilities and more general subject-based understandings. However it is defined,

though, lack of confidence in music apparently leaves many teachers uneasy within an aspect of their classroom setting. The existence of such widespread discomfort as is suggested by the figures above raises a question as to why the context in which teachers are expected to teach National Curriculum music is so challenging. The following section explores the development of the current primary school music setting in England.

2.2 The development of music in the National Curriculum

2.2.1 The policy framework of teaching contexts in England

Ensuring that pupils receive their full entitlement under the English National Curriculum is part of every primary teacher's responsibility to their classes [see 1.1.2]. Although teachers have always enjoyed some autonomy within their classrooms [see 1.1.2], at Broomfield teachers experienced their work as immediately defined by the policies and practices of the school. In the past, where school policies existed they were drawn up by headteachers, who, although they might be required to defer to school managers and governors or their LEA, themselves had considerable autonomy (Dent, 1952). Since 1988 school policies have been required to relate directly to the National Curriculum. Schools are obliged to have a formal, written curriculum policy which accords with the National Curriculum Subject Orders (Great Britain Parliament, 2000)¹¹. Within this overarching document they have policies for teaching and learning, discipline, presentation of work and other school areas, within which individual subject policies must operate. Thus it is a school's music policy which immediately constrains the setting within which National Curriculum music is taught in classrooms.

Individual school policies, although the most immediate to teachers, are just one of several policy layers which circumscribe classroom practice. As part of their "duty to promote high standards of education"¹² Local Authorities (LAs¹³) have Children and Young People's Plans which must include their plans for education provision (Great Britain Parliament, 2005a). These in turn lie within the envelope of national education

¹¹ Education (School Government)(Terms of Reference)(England)Regulations 2000, 8(1)(2)(3)

¹² School Standards and Framework Act (1998) Chapter II (5)"microsystem

¹³ Under the Children Act 2004 (Great Britain Parliament, 2004) Local Authorities were required to appoint a director of children's services who, among other duties, would carry out the functions previously carried out by the Local Education Authority (Part 2, 18 (2)(a)).

policy as laid down in the Education Reform Act (Great Britain Parliament, 1988) and a continuing series of Acts of Parliament, Statutory Orders, and government Circulars since then. Teachers can be seen as working within a layered, policy-defined context.

Context has been defined as “that which surrounds” (Cole, 1996, p.133). In describing ways in which individuals act, Cole cites Dewey’s (1938) argument that examining people’s actions in isolation from their surrounding situation is not a useful means to understanding life events. Cole extends his definition to encompass the interaction of person and setting, which can be observed when, for example, a primary school teacher carries out a music activity with a class. The teacher is conscious of the National Curriculum, the school’s music policy, the children in the class and the teaching skill levels required to carry out the activity. As Bresler (1998) describes the situation, the structures of the school and national systems, with their attendant policies and practices, are seen to be interacting with the teacher’s musical and pedagogic expertise and the children’s behaviours to affect what actually happens in the classroom. The context thus both constrains and is shaped by the action occurring within it.

It may be helpful, in understanding the teacher’s position, to look more closely at the characteristics and relationships of this setting. Bresler (1998) describes the teacher’s “commitments and expertise” within the classroom as the “micro context” of action (p.2). She argues that the “meso context” within which the micro context lies is the institutional level of the school, with its particular structures and aims. Outside these she defines a “macro” level at which cultural and social values constrain individuals’ action. These proposals reflect the work of Bronfenbrenner (1976, 1979), who examined human development in the light of its dependence on the particular institutional and social contexts within which individual activity lies.

The social system levels proposed by Bronfenbrenner can be seen in the observed settings of primary school music teaching. The immediate setting of individual action is described as the “microsystem” (Bronfenbrenner, 1976, p.163). For teachers, this can be conceived as the classroom with its “complex of interrelations” (Bronfenbrenner, 1979, p.85) between teacher and pupils, physical environment, policy constraints and individual characteristics. The classroom lies within the school, the “mesosystem”, which is the level at which the teacher’s different roles and responsibilities are linked both to each

other and to wider constraints and settings. The school context itself is seen to be “nested” (ibid., p.3) within the Local Authority and national government levels, at both of which events occur which affect teachers, but over which they are unlikely to have direct control. These can be described as parts of the “exosystem”, which in turn exists within the “macrosystem”. The inner contextual layers are seen by Bronfenbrenner as “concrete manifestations” (Bronfenbrenner, 1976, p.163) of the macrosystem of wider social ideologies and cultures within which human society exists.

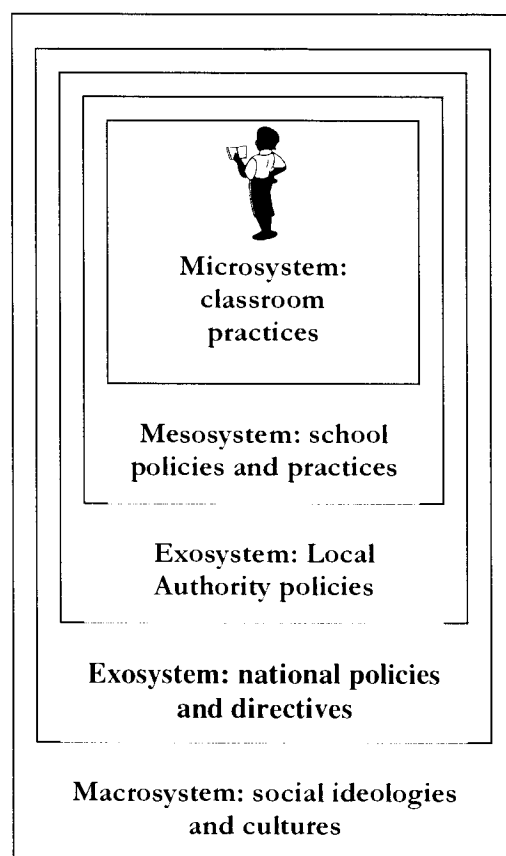


Figure 2.1. The teacher's position in the layered classroom context, developed from Bronfenbrenner's (1976, 1979) and Bresler's (1998) concepts

Since the inception of Office for Standards in Education (Ofsted) inspections of primary schools in 1994¹⁴, teachers in England have been required to work consistently within these layered policies and directives and to provide evidence that they do so¹⁵. Finely

¹⁴ The Education (Schools) Act of 1992 was followed by DES Circular 7/93, which notified schools of the beginning of Ofsted inspection in September 1993 (secondary) and September 1994 (primary)

¹⁵ Subject co-ordinators are responsible for drawing up policies and schemes of work within the National Curriculum Programmes of Study for their subjects of responsibility within school (Ofsted, 1999a). These must also concur with any LA teaching and learning policies. School governing bodies are charged with monitoring and reviewing the implementation of the curriculum policy (Education (School

detailed education policies have been developed at the exosystem, government level (Docking & Roehampton Institute, 1996; Docking, 2000a). The thoroughness with which these layers of policy requirement have been introduced and monitored in England has set up potential tensions with regard to school music (Stunell, 2006).

2.2.2 Historical factors which have influenced classroom music teaching

(a) Primary music before 1988

Universally available elementary education was introduced in England in 1870 (Great Britain Parliament, 1870) specifically to educate the working classes into literacy and numeracy (Galton, Simon & Croll, 1980; Simon, 1994; Thornton, 1998). There was no requirement for subjects outside the traditional ‘three Rs’ to be included and they were only added where school staff, and possibly particular local enthusiasms, encouraged their existence (Ball, N., 1983; Goldstrom, 1977). Despite this state of affairs, early teacher training courses assumed that elementary teachers would teach singing and trained them accordingly (Priestley & Grayson, 1958; Rainbow, 1996). Recognition of the value of music in the primary curriculum was given in 1931 by the Hadow Report (Board of Education Consultative Committee & Hadow, 1931), which extolled its indispensability¹⁶. Hadow suggested that formerly music had often been seen as a “soft relaxation”, whereas it was in fact a subject with powerful educative value¹⁷. Perhaps the Report’s descriptions of desirable accomplishments for primary teachers, which included piano playing and the ability to read staff notation¹⁸, explain why, despite this official approval, music in many schools was either sparse or non-existent.

Hadow’s ideas had long-lasting influence (Dent, 1970, 1977). The Butler Act of 1944 (Great Britain Parliament, 1944), although a major landmark for English primary schools, significantly did not prescribe the curriculum apart from ensuring the inclusion of religious education. It was this Act which established the present primary age-range of five to eleven years and legislated for the first time for full-time education “suitable to the

Government)(Terms of Reference)(England)Regulations 2000, 8(4)). Registered Inspectors (Education (Schools) Act (1992) 10(1) are responsible for assessing the quality of education provided and the standards achieved by the school (ibid.9(4)(a)(b)).

¹⁶ Board of Education (1931) Hadow Report. Chapter VII, p.99

¹⁷ ibid. Chapter XI, p.188

¹⁸ ibid. Chapter XI, p.187

requirement of junior pupils”¹⁹. At the same time, it established a selective tripartite system of secondary education, so, despite the efforts of Hadow, primary teachers were constrained for the ensuing twenty years by pressure to maximise their pupils’ success in examinations in numeracy and literacy for 11-year-olds. Music was still dependent on the presence of a teacher with musical skill, often defined as the ability to play the piano (Paynter, 1991), as well as on the variable will of headteachers to provide a broad curriculum in the face of pressure to ensure good examination success rates (Barber, Woodhead & Dainton, 1996; DES et al., 1967; DES & Inspectorate of Schools, 1978; Lawton, 1980).

The system established after 1944 was essentially still in place in the 1960s. Dissatisfaction with the rigidity imposed on education by selection at 11 years grew as post-war austerity receded and society’s expectations of a more expansive life-style increased. In 1967 the Plowden Report, ‘Children and Their Primary Schools’ (DES et al., 1967), promoted a new, more holistic approach to the curriculum (Simon, 1994). The proposed integrated curriculum presupposed the generalist class teacher system and the report spelled out the advantages of generalist teachers for primary children²⁰, warning about the subject isolation which could result from specialist teaching. It cast doubt on the desirability of using music specialists, emphasising that attention would have to be given to the musical education of generalist teachers and prophetically implying that music would present problems for “some time to come”²¹. The pattern of inconsistency of music provision was set to continue and by 1988 music’s inclusion in primary curricula was still something of a lottery (Rainbow, 1996). This has proved significant, for, whilst many pupils experienced a broad music education (Swanwick, 1996), teachers in post in 1988 had grown up through the fragmented music education situation of the previous decades. Many would have seen music as the province of those talented in traditional performance skills, so, whilst the inclusion of music in the National Curriculum may have been hailed as a triumph or at least as an important recognition of the subject’s universal value, its practical prospects were not entirely rosy. It is arguable that National Curriculum music in primary schools did not have an auspicious birth.

¹⁹ Education Act (1944) Part II, 8(1)(a)

²⁰ DES (1967) Plowden Report. Paragraphs 769-772

²¹ *ibid.* Paragraph 690

During the 1970s criticism of Plowden's child-centred approach began to grow. Although the innovative methods had become a matter of national pride in some quarters (DES & Welsh Office, 1977), their success presented challenges to the teaching profession (DES & Inspectorate of Schools, 1978). Some high profile examples of poor practice (Alexander, 1995; Barber et al., 1996) led to increasing criticism of teachers and contemporary primary practice (Basini, 1996). A speech delivered by Prime Minister James Callaghan in October 1976 (Callaghan, 1976) began a 'great debate on education'. A consultation document, 'Education and Schools' (DES & Welsh Office, 1977), and surveys of both primary and secondary education (DES & Inspectorate of Schools, 1978, 1979), showed the government's serious concerns about the national education picture.

The election of a Conservative government in 1979 marked the beginning of a determined resolution of the situation. Educational debate became increasingly politicised and a pessimistic mood took hold in education circles, as education practitioners found long-held beliefs in broad and enriching education being eroded by economic and demographic arguments (Ranson, 1986). The 1980s saw a spate of curricular discussion documents arriving in schools²². 1985 saw publication of the crucial white paper 'Better Schools' (DES & Welsh Office, 1985), which finally set up a context for the development of a National Curriculum.

(b) The Education Reform Act

On winning a third term in office in 1987 the Tories began to take decisive action (Chitty, 1989) and Secretary of State Kenneth Baker was charged with formulating a national curriculum for schools. His consultation document, published in 1987 (DES & Welsh Office, 1987), preceded two years of hectic activity, with unprecedented discussion, argument and bargaining about the national curriculum. A positive flurry of Circulars arrived in LEAs and schools²³ and the education world spiralled into an unstoppable transformation process, which culminated in the institution of a National Curriculum for English schools by the Education Reform Act the next year (Great Britain Parliament, 1988).

²² Discussion documents were produced by the DES in every curricular subject as well as for more detailed aspects of subjects, such as investigations in science, and for more general areas such as environmental education.

²³ In 1987 the DES published 11 circulars, in 1988 there were 12, and in 1989 the number increased dramatically to 24

For each of the core and foundation subjects in the National Curriculum, the Secretary of State was given powers by the Act to specify Attainment Targets, Programmes of Study and assessment arrangements which “he considers appropriate for that subject”²⁴ and to lay a Statutory Order before parliament for this purpose. The powers given to the Secretary of State by the 1988 Act were unprecedented in English education legislation and the Act has been followed by a succession of prescriptive curricular documents and strategies²⁵.

The two bodies set up by the Act to ensure accountability²⁶ both consisted of members appointed by the Secretary of State, who could decide which people to consult on curricular issues. Draft orders and statements only had to be published to these selected people, rather than to a wider, more public audience (Barber et al., 1996; Graham, 1993). In the case of music, Secretaries of State have not always consulted fully with those who are most heavily involved in music education²⁷. For non-core subjects such as music this poses a particular danger, since, even in 2007, the younger politicians and civil servants with influence in education probably completed their school education before 1988. Their own musical education may have been non-existent or at best inconsistent, a circumstance which may not help the development of imaginative and practical music legislation.

The publication of classroom curriculum documents for all subjects and all key stages was a vast enterprise, which would take some years to complete. The Statutory Order for Music was laid before Parliament in 1992 (Education Order, 1992) and the National Curriculum for Music was due to be fully operational by 1996²⁸. During this period the primary National Curriculum was subject to revision, after publication of the Dearing Report showed it to be unmanageably large (Dearing, 1993a, 1993b, 1994; National Curriculum Council (NCC) & Pascall, 1993; Patten, 1993)[see 1.1.1]. As a result, in

²⁴ Education Reform Act (1988) Part I Chapter I, 4(2)

²⁵ Examples include the Numeracy and Literacy Strategies (DfEE, 1998), the Primary Strategy (DfES, 2003) and the Rose Review on the teaching of reading (DfES, 2006e).

²⁶ The Education Reform Act, 1988 set up the National Curriculum Council (NCC)(ERA 14(1)(a)) and the Schools Exmination and Assessment Council (SEAC) (ERA 14(1)(c)).

²⁷ House of Commons Hansard March 6th, 1992. Debates. The Secretary of State was asked by Mr. Harry Barnes ‘if he will meet a delegation from the Incorporated Society of Musicians to discuss the national music curriculum’, and by Mr. Matthew Taylor ‘whether he intends to amend his proposals for music in the national curriculum to take account of the submission he has received from the Incorporated Society of Musicians’. On behalf of Kenneth Clarke Mr. Tim Eggart replied, ‘My right hon. and learned Friend has no plans to meet a delegation from the Incorporated Society of Musicians’.

²⁸ DES Circular 3/92

1992-3, the school year during which the first music Statutory Order was being introduced, the curriculum was being revised in one place, while in another teachers were attempting to introduce this new subject within it. It may not be surprising to find that teachers were initially hesitant about curricular music [see 1.2].

(c) The development of a National Curriculum for Music

The Music Working Group (MWG), which was charged with developing the first National Curriculum for Music, was convened in 1990. The Group's frame of mind was positive and the Chair, Sir John Manduell, described it as "optimistic" (Manduell, 1995, p.vii), due to members' "delight" at the inclusion of music in the Curriculum, a situation which had not been a foregone conclusion. A battle about the breadth of the curriculum had raged through the 1980s, with political tactics finally allowing a curriculum including music to prevail (Taylor, 1995).

Manduell described the work of the Working Group as "from start to finish invigorating and rewarding" (Manduell, 1995, p.vii). At the beginning of their labour the members were not, of course, aware of the public furore that would ensue (Ball, S., 1994; Gammon, 1999). They were intent on delivering a curriculum which would effect positive change (Peggie, 1992) and recommended that suitable support be provided for teachers in order to accomplish this. The MWG hoped to develop an experience-based curriculum through which children would learn to respond to music and to perform and create music with imagination and understanding (DES, Welsh Office, Manduell & MWG, 1991a; Pitts, 2000).

The introduction of curriculum music was negatively affected by its concurrence with the Dearing Review [see 2.2.2(b) above]. Faced with the technical musical language of the curriculum document, the necessity of teaching composition for the first time, still handling huge amounts of paperwork and curricular content across other subjects, expecting curricular changes, but without the support recommended by the MWG²⁹ having materialised, teachers apparently had little appetite or energy to face such a seemingly daunting challenge (Klein, 1995; Pugh & Pugh, 1998). The National Curriculum for Music had a subdued start. It can be argued that this set up a negative attitude towards classroom music within the primary teaching world.

²⁹ National Curriculum Music Working Group Interim Report. 9.1

(d) Music in the curriculum since 1992

The first National Curriculum for Music has been followed by three more versions of Music Orders (Education Order, 1995, 1998, 2000). Like the 1992 Orders, their content and implementation were affected by wider educational issues, pressures and events.

The General Election of 1992 installed John Major as Prime Minister. Raising standards was at the heart of Major's education agenda and he was desperate to "match and outstrip" the standards of "other leading nations" (DFE & Welsh Office, 1992; Education Order, 1995, 1998, 2000)³⁰. The accountability agenda which ensued was designed to ensure that the goals became practice and was to have a profound and far-reaching effect on the curriculum, on the arts in general and on music in particular. The 1992 Education Act (Great Britain Parliament, 1992) established Ofsted and a comprehensive monitoring regime began in schools, in 1993 (secondaries) and 1994 (primaries) [see 2.2.1].

The Dearing Report (Dearing, 1994) provided some encouragement for a broad curriculum in primary schools, which sounded a hopeful note for the arts in the climate of an ever-increasing emphasis on measurable achievement. Dearing was proud of the fact that he had spoken to a large number of people during his review³¹. He claimed that teachers especially at Key Stage 1 wanted to spend more time on art, music and PE and even admitted that the report's recommendations did not reflect this³². However, although the Report suggested simplification across the curriculum, which would allow teachers the kind of discretion which would "get the best out of people"³³, it became clear that the government would not relent on the standards agenda which was to become so damaging for music provision.

The first Ofsted inspections were carried out in schools which had been teaching curriculum music from the 1992 curriculum (DES, 1992), possibly the most forbidding of the versions for non-musicians since it used a good deal of specialist language. In

³⁰ Choice and Diversity (1992) p.152

³¹ (Parliament House of Commons Education Committee, 1993)

³² (Parliament House of Commons Education Committee, 1993)

³³ (Parliament House of Commons Education Committee, 1994)

1993 and 1995 Ofsted published overviews of inspection findings in music at Key Stages 1-3 (Ofsted, 1993, 1995)³⁴. Curiously, at the same time as the inspectors noted that “many teachers have received insufficient in-service education to equip them for teaching the music Order”³⁵, they claimed that a high percentage of music lessons were “satisfactory or better”. This implies some lack of consensus regarding music. In the 1995 document inspectors commented on the pressure under which music teachers work in primary schools and their low self-esteem as musicians, as well as again pointing out that they had “insufficient access to in-service training which will help them to use their abilities constructively”³⁶. Sadly this insight did not lead to increased training opportunities.

The Education Acts of 1996 and 1997 (Great Britain Parliament, 1996, 1997) were the last of the Conservative government, but, to the dismay of many, the Labour government continued Tory strategies, even taking them to further extremes (Docking, 2000b). The years from 1996 to 1999 saw a colossal output of paper from the presses of the Schools Curriculum and Assessment Authority (SCAA)³⁷, Ofsted and the Department for Education and Employment (DfEE). The period marked further, and arguably the most extreme, moves from the autonomous teaching profession of the 1960s and 1970s to a profession whose work was highly prescribed not only as to curricular content but even as to pedagogic method (Welch & Mahony, 2001).

The new government’s first white paper, ‘Excellence in Schools’ (DfEE, 1997), which informed the first Labour Education Bill (Great Britain Parliament, 1998), clearly argued for a view of education as the producer of a work force which would allow Britain to compete on the international economic stage. The now overtly economy-driven government education policies chimed in with the still central standards agenda and the DfEE turned its attention to raising standards in the traditionally central subjects of English and mathematics. In 1998 and 1999 the DfEE had introduced strategies aimed at raising standards of literacy and numeracy at Key Stages 1 and 2 (DfEE Standards and

³⁴ Standards were reported to be “satisfactory or better” in four out of five lessons in the first year of the National Curriculum, and in three out of four in 1993/4.

³⁵ Ofsted (1993) *Music. Key Stages 1,2 and 3. The First Year 1992/3*. London: Office for Standards in Education.p.4

³⁶ Ofsted (1995) *Music. A Review of Inspection Findings 1993/4*. London: Office for Standards in Education. p.4

³⁷ The Education Act of 1993 had replaced NCC and SEAC with SCAA. SCAA in turn became the Qualifications and Curriculum Authority (QCA) in the 1997 Education Act

Effectiveness Unit, 1998a, 1998b), major initiatives to which schools were required to give priority if they were to be considered effective. Consequently, from September 1998 schools were no longer obliged to follow the prescribed programmes of study for music in their entirety³⁸. For schools which had been struggling with music this was a relief and music was effectively dropped from their timetables (Lepkowska, 1998a, 1998b, 1998c).

The third version of the music curriculum was published in 1999 for implementation in 2000 (DfEE & QCA, 1999a). Teachers have found it no more accessible than previous versions³⁹. 2000 also marked the reintroduction of the full range of curricular subjects. So when, in September 2000, a Programme of Study in music had to be re-introduced (Education Order, 2000), many teachers were faced with a challenge reminiscent of that faced in September 1992. They were either beginning to teach music in their classrooms for the first time, or trying to revive the skills which they had developed in the earlier part of the decade, but which they may not have practised for two years. Music in-service programmes had become noticeably undersubscribed as teachers had concentrated on literacy and numeracy. Consequently LAs were offering fewer of them⁴⁰, thus exacerbating the new manifestation of the music problem for teachers. Yet again, music had been seen to be apparently expendable in the eyes of the government, despite fine rhetoric in Parliament⁴¹, and yet again teachers saw classroom music as a difficult challenge.

Successive Labour governments continued the emphasis on standards and accountability in education. Teachers, as is borne out by evidence from all stages of this research, often continued to feel that music was expendable. The pressure on primary schools to provide ever higher measurable standards was inexorable and, even in 2002, after two years in which Curriculum 2000 (DfEE & QCA, 1999b) should have had time to settle down, primary schools were reporting that they were unable to provide a balanced curriculum (Ward, 2002b). It is not a surprise to find music among the subjects which continue to be driven out, since teachers who are struggling to find extra time will inevitably be tempted to win that time from subjects which they find difficult or which

³⁸ Statutory Instrument 1991 (Education Order, 1998) revoked the 1995 Order and stated that with regard to music “schools should give appropriate weight to any prior need to improve the literacy and numeracy skills of pupils and any necessary adjustments to the Programme of Study should be made to allow this.” (paragraph 4)

³⁹ Evidence from both the Broomfield study and teachers involved in the main research fieldwork.

⁴⁰ Evidence in personal correspondence with a LA primary music advisor, October 2000.

⁴¹ House of Lords Hansard, March 30th 1998. Columns 82 ff.

require the use of extra management time or quantities of equipment. Music qualifies on both counts.

The story of National Curriculum music suggests that, despite the positive acknowledgement of its curricular place which the Education Reform Act provided, music is still a curricular entitlement to which primary pupils have somewhat random access [see 3.2.2]. Additional government support for music in the early years of the 21st century, exemplified by the funding for Wider Opportunities in Music (DfES & DCMS, 2004, 2005; DfES, 2006d), was not universal either in its reach or its effects⁴² [also see 3.2.3, 3.2.4, 10.3.2]. Changes since 1988 in both the content and the required application of the National Curriculum have regularly reinforced a view amongst teachers that music is not a high priority in their classrooms. This lack of priority means that teachers may have less practice in implementing music than other subjects, a situation which possibly reinforces their self-perceived low confidence in music teaching.

2.3 Enabling and supporting teachers in music

The Education Reform Act's provision of entitlement to curriculum music for all primary pupils made it imperative that initial education in music be provided for all primary teachers. Recognition that not all schools had skilled music teachers led the National Curriculum Music Working Group to take the resource and training implications for the 1988 legislation seriously. Their 1991 report 'Music for Ages 5 to 14' (DES, Welsh Office, Manduell & National Curriculum Music Working Group, 1991b) emphasised that adequate resources were crucial to the success of the music curriculum. It also recommended strongly that initial teacher education institutions, in-service training providers and support services must give serious consideration to the improvement of provision for music, quite correctly anticipating an increased demand from schools for support in their music teaching⁴³. This section explores how primary

⁴² Although apparently generous funding for this strategy was allocated for the year 2007-8, when distributed nationally it allowed for only limited music support to be provided. In Stockport LA the funding for each primary school with Key Stage 2 children amounted to less than £1,500.

⁴³ 1992 saw the temporary deployment by the Music Adviser in Stockport, Greater Manchester, of several primary music specialists. These were needed to answer the requests from many local schools for 'translation' of the National Curriculum Programme of Study for Music into language that teachers could understand.

teachers have been educated and supported in music and examines the possibility of using specialists to teach music.

2.3.1 Initial Teacher Education in music

Music was a customary component in the preparation of teachers prior to 1988 (Mills, 1989) [see 2.2.2], although until the mid 1990s there was no formal requirement for teacher education institutions to include music in their training programmes⁴⁴. However, although it might be supposed that Initial Teacher Education (ITE) would be supportive for those who perceived themselves as non-musicians, Gifford (1993) and Barrett (1994) would not agree. Gifford found that students' appreciation of music diminished over the course of training and Barrett argued that the emphasis on skills acquisition for students, whose base position was one of perceived musical inarticulacy and illiteracy, was actually alienating for them. No national figures are available regarding the percentage of primary students taking music as part of their Bachelor of Education degree (BEd) or Postgraduate Certificate in Education (PGCE) (Coll, 2005). It is evident, though, that time allocation for the subject within primary teaching courses has declined (Rogers, 1998). Gammon (cited by Coll, 2005) has claimed that "impossibility and failure are built into the system".

Hennessey (1999) has said that it is the actual experience of making music that is the most certain way to develop skills and achieve understanding, but limited time militates against such experience. Welch (2001a), too, has suggested that experience of managing and supporting pupils' learning in music in particular settings is important in the development of appropriate knowledge and understanding for teaching music. Such development should be available to students during their school-based teaching practices, but it is possible for teaching students not to experience curricular music during these

⁴⁴ DES Circular 24/89 (DES, 1989) talked of 'competencies' which should be met, but not until DfEE Circular 14/93 (DfEE, 1993) were any national criteria for training courses specified. The 1994 Education Act (Great Britain Parliament, 1994) set up the Teacher Training Agency (TTA), which, after consultation (Hextall & Mahony, 2000) published standards to be attained by all qualified teachers (TTA, 1997). The DfEE issued Circular 4/98 (DfEE, 1998d), setting out standards for ITE establishments. The TTA gave way in 2005 to the Training and Development Agency for Schools (TDA) (Great Britain Parliament, 2005b) which has re-issued the TTA's 2002 guidance on standards for both qualification for teachers and ITE (TTA, 2002; TDA, 2006a).

periods. Students are required to spend periods in school in at least two institutions⁴⁵, but it appears that only 30-40% teach music during their teaching practices (Rogers, 1998, p.35). Some students may not even observe music being taught, since some schools timetable music in half term blocks against other subjects⁴⁶. Hennessy, Rolfe and Chedzoy (2001) suggest that the attitudes of teachers in placement schools have a significant effect on students and that this attitude is the most important factor in a student's subsequent confidence to teach music. Given the limited percentages of teachers who claim to be confident in music [see 2.1.3], it seems probable that many students will not observe positive attitudes towards its teaching.

The early 1990s saw good provision for music in some ITE institutions. The fact that music's place in the National Curriculum appeared to be "secure" (Tidsall, 2004, p.7) encouraged some colleges, such as Edge Hill, to provide as much as 42 hours of music sessions for trainees, spread over three years of the four year BEd degree course. This hopeful climate moved on quickly, however, and as the decade proceeded there was evidence of a decline in music and other arts provision within training programmes (National Advisory Committee on Creative and Cultural Education (NACCCE), 1999; Rogers, 1998); at Edge Hill the 42 hours was reduced to 18 hours (Tidsall, 2004). It may seem inevitable that educating teachers to teach all National Curriculum subjects as well as religious education, personal, social and health education, sex education and citizenship makes unsustainable demands on courses, and that non-core subjects are the most likely to suffer. Furthermore, it appears that the government's concentration on the teaching of literacy and numeracy has discouraged both colleges and their students from choosing to spend time on music (Coll, 2005). In 2001 Ofsted published a document recording the number and range of specialist training courses (Ofsted, 2001a), which stated that, in 1998, 40 of the training providers in England provided courses in music. By 2005 it was only 14 and only 2% of primary training places offered some specialist musical education (DfES & DCMS, 2005).

Even where music training has been available, however, a positive experience for students is not universal. Brewer (2003) found that 59% of the teachers in her study of 41 teachers, and 66% of those who did not take music as a specialist option, found their

⁴⁵ 18 weeks for postgraduate programmes, 24 weeks for two and three year undergraduate programmes and 32 weeks for four year undergraduate programmes. www.tda.gov.uk

⁴⁶ The researcher found schools during this research where art or RE were 'paired' with music.

training to be “poor” or “totally inadequate”, a situation which she describes as “a substantial level of inappropriate and inadequate preparation” (p.88). Tidsall has suggested that LAs should provide music courses as an “integral part of the induction year” (Tidsall, 2004, p.8). This could be a positive way forward for newly qualified teachers, and if sufficient resources were available could improve the lot of those who have had poor experiences of ITE.

2.3.2 Continuing Professional Development in music

Once in service, teachers have the possibility of developing their music teaching competence through in-service training opportunities. Continuing Professional Development (CPD) in music is available to many teachers. The Music Standards Fund stream of education funding, established in 1988, was for supplementing the delivery of the National Curriculum for Music⁴⁷, and could support CPD opportunities. Oxfordshire Music Service, for example, employs classroom teachers, music therapists and primary music advisers, who provide imaginative classroom support⁴⁸ and a termly music newsletter for primary teachers. Camden Music provides a wide-ranging support programme including such courses as ‘Music for the Terrified’⁴⁹! In inspecting LA music services, Ofsted (2001b, 2002a, 2004a) noted that it is the area of curriculum support which has shown the most significant developments. Ofsted praised the variety of LA initiatives, but emphasised that, if generalist teachers are to use music service provision, there is a need for LAs to give clear guidance about how the music service can support their everyday curricular work⁵⁰.

Whilst good CPD and even funding for attendance is available in many areas it is the case that some teachers have very limited access. Some LAs have no music advisory staff⁵¹ and in others the total number of advisory and music services staff is so small as to

⁴⁷ A supplement to DfEE Circular 13/98 “strongly encourages” LAs to “Consult schools about what form of music service is most appropriate to their needs” (DfEE, 1998b).

⁴⁸ The range of services can be found at www.oxfordshire.gov.uk. Take-up is dependent on schools showing interest, however, and the primary adviser has stated that there are “dead spots” where the Music Service has little input.

⁴⁹ See www.music.camden.lgfl.net for the current range of courses.

⁵⁰ This suggestion is amply carried out in, for example, Manchester and Hampshire. See www.manchester.gov.uk/education/music and www.hants.gov.uk/education/hms/curriculum

⁵¹ In 1995 a survey by the Royal Society of Arts showed that a third of LAs had no specialist adviser (NACCCE, 1999).

mean that all schools cannot be reached⁵². In other areas, while music services actively supply instrumental tuition for children, little support may be offered for curricular music. The Ofsted (2001b, 2002a, 2004a) inspection reports confirm this varied picture, showing that quality is variable, that schools often have to pay for CPD and that core subjects are favoured in curriculum support provision.

There is some debate about whether government, Local Authority or school should provide CPD (McBride, 1989). Whilst government clearly regards teachers' professional development as crucial both to make up the shortfalls of initial training and to enable teachers to grow professionally (TDA, 2006b), there is increasing encouragement for CPD to be implemented at school level (Teachernet, 2006). Such school-based CPD accords with a national emphasis on 'personalised learning' and is seen as a way of tailoring support to teachers' needs. However, as smaller scale structures become more instrumental in the provision, McBride argues that the internal politics of institutions come to bear (McBride, 1989), and that conflict may arise between teacher-identified needs and decisions made by others. Even if individual teachers identify a need for development in music, school-level policies and managerial decisions may require that CPD is given first in other areas. The serious mismatch noted by Ingvarson (2002), between teachers' expectations and what is offered to them, is possibly a result of decision-making at a level remote from individual practitioners.

Teachers' access to CPD may also be restricted by financial pressures at various levels. The NACCCE report 'All Our Futures' (NACCCE, 1999) claims that one effect of the devolution of education funding [see 3.2.1] has been to remove much possibility of LA CPD. At the school level available budgets are uneven across the country [see 3.2.1]. In poorly-funded schools priorities for CPD may understandably be directed towards core subjects and ICT, or may be used to fund resources or extra staffing rather than CPD⁵³. The primacy of non-educational factors in decision-making about CPD is highlighted by Beauchamp (1997), who believes that existing CPD provision is largely decided by factors related to the current managerial and market-place perceptions of school priorities.

⁵² In Stockport LA the head of music services is responsible for any curricular support in 93 primary schools, 16 secondary and 6 special schools, and also for managing the peripatetic music service.

⁵³ In 2004 the primary music adviser in Camden acknowledged that despite providing a full range of primary inset there was "undoubted pressure" on teachers to attend training in literacy and numeracy.

There is a question to be asked about whether, even where CPD in music is available, it successfully increases teachers' confidence levels. Feedback sheets filled in immediately after training are often enthusiastic⁵⁴. However, teachers may find when they return to the classroom that they have not really been enabled. As a teacher at Hill Road School said during an informal discussion [see 1.1.2, footnote 5]

You go on these courses and think "That's a good idea, I'll do that". Then when you get to do it in school you think "Ah! Perhaps not!"

There appears to be little long-term evidence regarding the impact of music CPD. Evidence has generally been circumstantial and not a matter of public record⁵⁵. Even in situations where CPD is part of on-going, comprehensively-planned school music initiatives, evidence is kept at the local level⁵⁶. Although groups such as the National Association of Music Educators (NAME) work to disseminate such successful practice, information is not easily available outside the world of music education.

Cordingley, Bell and Rundell (2003) have suggested that the most effective CPD is carried out in classroom settings. No music courses were found among the topic-focused courses examined in their review, but it can be presumed that some of their general findings about teachers' learning and development would apply in music. J.Durrant (2003) has argued that positive outcomes in CPD depend on a range of factors including direct links to school activity and the direct involvement of teachers in the structuring of change [see also 7.3.1]. Durrant argues that teachers benefit most when they feel some ownership of their learning situation and recommends an open, non-judgmental CPD culture. This finding may be particularly relevant to music where need is often expressed as fear (Mills, 1989). Guskey (2002) makes a point which may also be particularly applicable to music, when he claims that research on CPD tends to neglect the impact of context, a position which resonates with Welch's (2001a) comments about the importance of locating development in a particular context [see 2.3.1].

⁵⁴ Feedback sheets from courses in Camden showed frequent use of words such as "fantastic", "great", "helpful" and "positive".

⁵⁵ The researcher received reports from more than one source of an initiative of Reading University Music Education Department, which took place from 1984 and was successful in enabling a number of primary teachers in music, but no public records exist.

⁵⁶ In Manchester, for example, the Music Service has developed popular and apparently successful curricular teaching materials which are backed up by teaching support and practical music opportunities for both children and teachers. (www.manchester.gov.uk/education/music).

2.3.3 The use of specialists to teach music

For some generalist primary teachers the requirement to teach curricular music is removed by the employment of a music specialist in their school. Music is the subject most likely to be taught by a specialist in English primary schools (DfES & DCMS, 2005). However, an accurate picture of the extent of this practice is hard to find, a difficulty which is one manifestation of the hidden nature of the problem which this research seeks to address.

Music specialists in primary schools are employed in a wide variety of ways. In some schools, music is taught as a discrete subject by the specialist, either a teacher from the school or an outsider employed specifically to teach music. Such lessons may be integrated into other work in which children are currently engaged, or they may be quite disconnected from the remainder of pupils' timetables⁵⁷. Sometimes specialists work alongside generalist teachers, sharing expertise and good practice and teaching music skills to the teacher alongside the pupils (Davies & Stephens, 2004; Youth Music, 2003). There are also variations in how continuous specialist provision within a school may be; in some schools, specialist music teaching is a permanent part of music provision, but other schools may only be able to afford specialist support for a limited period⁵⁸.

Music is consistently judged by Ofsted to be one of the best-taught subjects at Key Stages 1 and 2 (Ofsted 1996, 1997, 1998a, 1999b, 2000, 2001c, 2002b, 2003, 2004b, 2005a, 2006a)⁵⁹. This appears somewhat paradoxical when evidence for lack of confidence in music is considered. Mills (1997a, 1997b), who has been a strong advocate of generalist teachers teaching music, has claimed that the standards claimed hide wide differences between schools. Ofsted reports do not distinguish between lessons taught by generalists and lessons taught by specialists and Mills (1998) has argued that the presence or absence of specialists does not predict the standard of music teaching within a school.

⁵⁷ The researcher has experience of working in schools which used all these models of specialist deployment.

⁵⁸ The researcher has worked in schools as a music specialist both on long contracts and on a week by week basis.

⁵⁹ From the 2007 Annual Report Ofsted ceased to record the quality of teaching in specific subjects.

Even in the absence of music specialists, teachers may avoid teaching music regularly⁶⁰. The teaching of particular subjects may be exchanged, so that a teacher who is comfortable with music teaches music to several classes [see 2.3.1]. It is not possible to ascertain how many of the teachers who lack confidence never teach National Curriculum music, how many teach it occasionally and how many teach it regularly. Ofsted inspections are short⁶¹ and it is possible that some teachers may have become adept at teaching music lessons for inspection on a topic in which they are confident, such as tempo or dynamics, while for most of the year their classes have no curricular music input.

The use of specialist teachers is probably not a viable solution to the perceived problem of lack of musical confidence and skills among generalist primary teachers. Circular 14/93 (DFE, 1993) supported the use of specialists at Key Stage 2⁶², although the number of potential specialist music teachers did not then and does not now meet the demand. Durrant and Welch (1995) regarded this as a permanent situation, arguing that musically able teachers will always be in short supply since there is a limited pool of expertise. The percentages of school students who take music as a GCSE or 'A' level subject are small (Welch, 2006)⁶³, suggesting that few primary teachers will have received formal music education after the age of 14. The reported deterioration in provision for music at ITE institutions (Coll, 2005; Rogers, 1998; Tidsall, 2004) [see 2.3.1] supports the claim that there is, and will for the foreseeable future, be a restricted supply of potential specialist primary music teachers.

Summary of Chapter 2

The first section of the chapter described a preliminary study at Broomfield School, which sought information about the place and expectations of music within a school. This study confirmed the researcher's received impressions from extensive professional experience, supported by theoretical and practical knowledge, that a range of problems are faced by generalist teachers in music. Although pedagogically skilled, most of

⁶⁰ Some teachers at Broomfield School confessed to irregular music lessons, using such occasions as rehearsals for school performances as a substitute for curricular music work.

⁶¹ Inspections carried out under Section 5 of the 2005 Education Act (Great Britain Parliament, 2005b) last for "no longer than two days" (Ofsted, 2005b,p.6)

⁶² Circular 14/93, p.3, section 10

⁶³ In 1999 7% of eligible school students took Music as a GCSE subject; in 2001 only 1% of those eligible took Music at 'A' level

Broomfield's teachers expressed a lack of confidence in their ability to teach music. The teachers had suggested that their lack of confidence caused them some professional discomfort; a question was raised as to why the teaching of the National Curriculum for Music in the classroom setting appears so challenging.

The structure of teaching contexts in English primary schools was explored in the second section. The layered nature of the classroom setting in which teachers work was described. Policies at a variety of levels were seen to constrain these working settings. A historical exploration of the development of the National Curriculum for Music showed how it had a difficult beginning, which may have set up an uncomfortable context for primary generalist teachers in this subject. At its instigation many teachers had only little knowledge and understanding of the content of its Programme of Study. Subsequent history shows that music has frequently been accorded low priority by politicians and policy-makers, so that national education policy has not formed a comfortable shape for the setting of music teaching.

The last section of the chapter asked how teachers are enabled to teach music, both through Initial Teacher Education and Continuing Professional Development. These were seen to be patchy both in quality and availability. Finally, the possibility of using music specialists to teach music in primary schools was examined.

SUMMARY OF PART 1 OF THE THESIS

Part 1 has introduced a real world problem, which is addressed by the research. Whilst this research does not seek to find a solution, it is hoped that this thesis will add to the understanding of a long-term problem within English primary school music teaching and possibly inform future developments.

The problem was initially encountered by the researcher when she was working in primary schools as a music specialist. Its nature was further explored in a preliminary study, in a school where the researcher had not had such personal involvement, in order to ensure that the main research study was indeed grounded in a more widely perceived reality. The Broomfield School study confirmed that generalist teachers identified a lack of confidence as an issue in the teaching of music, but revealed the complexity of the concept of confidence.

Having established that there is an apparent problem in the teaching of the National Curriculum for Music, Part 1 explored the derivation of music as a subject within the National Curriculum, with a view to discovering how a teaching context so evidently uncomfortable for teachers had developed. Finally, some examination of ways in which teachers have been educated and supported in music uncovered an inconsistent picture which may have contributed to teachers' difficulties. The use of specialists was not seen as a viable solution to the problems of generalist teachers regarding music as a curricular subject.

Part 1 has established a picture in which the teaching of music in the English National Curriculum is seen to be a problematic area of primary teachers' work. Part 2 will analyse the classroom setting in which teachers work with music and develop a model through which teachers' understandings and beliefs can be interrogated further.

PART 2

DEVELOPING A

THEORETICAL FRAMEWORK

Part 1 of the thesis has proposed that generalist teachers in English primary schools find music to be a problematic curricular area and that they express a lack of confidence in its teaching. In Part 2 the shape of the context in which teachers work with National Curriculum music is explored further and a model of the teacher in the classroom setting is developed.

CHAPTER 3

THE SHIFTING SOCIETAL DISCOURSES FOR MUSIC EDUCATION

Chapter 2 described the primary music classroom as the inner region of a layered working context for teachers [see 2.2.1]. Through explorations of the genesis of the National Curriculum for Music and the teacher education and support which is available, some explanation for teachers' self-identified discomfort in music teaching was sought. Chapter 3 pursues this enquiry by examining some social and cultural factors which may have constrained the setting in which curricular music is taught.

3.1 Ideologies and societal discourse

The setting in which teachers work with National Curriculum music in the classroom is developed at the level of day-to-day practice both by the teachers and by external factors. In the microsystem of the classroom (Bronfenbrenner, 1976, Bresler, 1998), as observed during the Broomfield School study described in chapter 2, the teacher has a degree of direct control of events and behaviours. However, over outer layers of this nested context [see 2.2.1] the teacher has increasingly less control of the factors which impact on teaching practice. The development of the mesosystem (Bronfenbrenner, 1976) of the school may involve some direct input from teachers, but much of a school's policy and practice is structured by the need to conform to requirements of the exosystem (Bronfenbrenner, 1976) of Local Authority and national regulations and priorities (Great Britain Parliament 1988, 1992, 1994, 1996, 1997, 1998, 2002, 2004, 2005b, 2006)⁶⁴. Whilst teachers may have an indirect voice in decisions made at these levels, through membership of professional associations (ATL, 2007; NASUWT, 2007; NUT, 2006)⁶⁵ or through democratic processes, they are unlikely to be active participants in the national

⁶⁴ In addition to parliamentary Acts and their associated Statutory Instruments there have been many government circulars and strategy documents since 1988.

⁶⁵ The NASUWT states that it is "deeply committed in working to influence the education policy of the Government." www.nasuwt.org.uk

decision-making process⁶⁶. At the level of the macrosystem, ideologies, philosophies and social systems can be seen as the source of the shape of the inner layers of the teacher's context.

In a Foucauldian sense the concept of discourse is central to all action within society, since it forms not only the spaces in which people act but also their practices, both subjective and objective. Foucault defined discourses as

. . . practices that systematically form the objects of which they speak . . . Discourses are not about objects; they do not identify objects, they constitute them . . . (Foucault, 1972, p.49)

Foucault suggested that people are not necessarily aware of how their social settings and institutions are derived. In defining discourses he said that they "conceal their own invention" (ibid.).

Discourse relates to the macrosystem, described by Bronfenbrenner as

. . . the consistency observed within a given culture . . . as well as any belief systems or ideology underlying such consistencies. (Bronfenbrenner 1979, p.258)

These consistencies and ideologies are themselves formed, in Foucault's terms, from discourse. Teachers, like other people, are part of societal discourse and its emerging ideologies, but they do not participate directly in the resulting formation of the institutions and practices within which they work.

Government policies are defined by the philosophies, ideologies and issues which are current in contemporary society. Whether governments are truly representative of the people who they govern or not, their constituent members live within the same social and economic environment as the citizens whom they govern. Politicians and civil servants derive their belief positions from the debates which occur across this environment. The discourses within society, from which belief positions develop, can thus be seen as engendering and surrounding education policy. Areas of discourse which form the political positions from which education legislation is created can be seen as instrumental in the shaping of the space in which teachers work. This space is defined

⁶⁶ While teachers are eligible to stand for election as local councillors (Great Britain Parliament, 1989) or as Members of Parliament (Great Britain Parliament, 1975) the time requirement of these positions would normally be prohibitive for practising teachers.

by its policy context, which in turn derives from political positions evolving from philosophical and social beliefs.

Discourse defines the relationships of power and knowledge within which both social and institutional practices operate (Foucault, 1970; Gordon, 1980). For Foucault, the power-knowledge relationship produces the patterns of behaviour which become embodied in particular institutional practices (Foucault, 1972). Foucault sees power-knowledge as constantly evolving as discourse continues. Social contexts and institutional practices, including those of primary school teachers and primary classroom music, are defined by boundaries resulting from the evolving discourses which surround them. The thesis proposes that teachers operate in the space where particular discourses meet and that their activity is carried out within this shifting structure of ideas and relationships.

The teacher's environment of practice, seen from this Foucauldian perspective, comprises standards and norms of behaviour which have been set by the power-knowledge relationships within a range of societal discourses. In the practical world particular standards and norms have become enshrined in educational policies and institutions. At the points in time where policies are defined, the shifting space in which practice occurs is frozen. If the voices of power in the discourses which defined that space were not relevantly informed, then that space is likely to be of an uncomfortable shape for practitioners. It is arguable that the history of the National Curriculum for Music is an example of this effect, since voices informed by understanding of the work of teaching music were not always accorded a position of power [see 2.2.2].

As S.Ball (1990) explains, discourses are about who can speak as well as about what can be said in a social context. They thus control both the actors in and the content of developing social settings. Hall and Millard (1994) would agree that teachers' voices are not always heard within the discourses surrounding education policy, arguing that, in educational debate, there is an actual attempt to silence the voice of educationalists within the discourse. This practice within policy development is not new; Kliebard has proposed a similar theory from a historical perspective (Kliebard, 1996). At the different levels of discourse at which policy is made, various "languages" are heard (McLaughlin, 2000, p.442). Overtly the main voices in the political discourse of education reform

belonged to what McLaughlin termed “official” language (ibid.). “Professional” voices have sometimes apparently been under-represented or even rejected (Day, 2000; Smithers, 2001). Certainly, with regard to music education policy-making, the voice of prestigious musical bodies such as the Incorporated Society of Musicians have been substantially ignored⁶⁷ (ISM, 1998), as were the voices of influential musicians in 1991 (Stunell, 2006). Modern political rhetoric about stakeholders and choice (DfES, 2006a, 2007a)⁶⁸ implies that practice has changed, but the Keynesian idea that the world is largely ruled by economists and political philosophers (Keynes, 1936) often seems to more closely reflect reality. Ball (1994) has argued that the balance of power within education has been shifted away from teachers. However, politicians and economists are perhaps not such legitimately dominant participants in the cultural, creative, educational, musical and personal discourses which configure the context of primary teachers teaching classroom music. Teachers, musicians and music educators could all be said to have informed and experienced positions within these.

Whilst many discourse areas in society are influential in the formation of education-related ideologies and of the education policies which define teachers’ working settings, it can be argued that some have particular salience in primary music teaching. The politico-economic discourse which guides much government thinking and the educational discourse which surrounds schools and their practices are central to the formation of all teachers’ working situations. For music the cultural and musical discourses within society also have direct relevance. Examination of these four discourse areas may both highlight disabling pressures and tensions and give insight into ways in which generalist teachers can be enabled within the primary music education setting.

3.2 Aspects of societal discourse which influence the classroom music context

The discourse areas identified above as being particularly formative of the primary music teaching setting are

- politico-economic,

⁶⁷ House of Commons Hansard, March 6th, 1992, column 308. Mr.Eggar

⁶⁸ See also comments by Schools Minister Jim Knight in House of Commons Hansards: March 16th, 2006. Debates, column 1589; Jan 16th, 2007. Written answers, column 1060.

- educational,
- cultural and
- musical.

The space between the shifting boundaries of these four areas constitutes the layered context in which teachers act when teaching music.

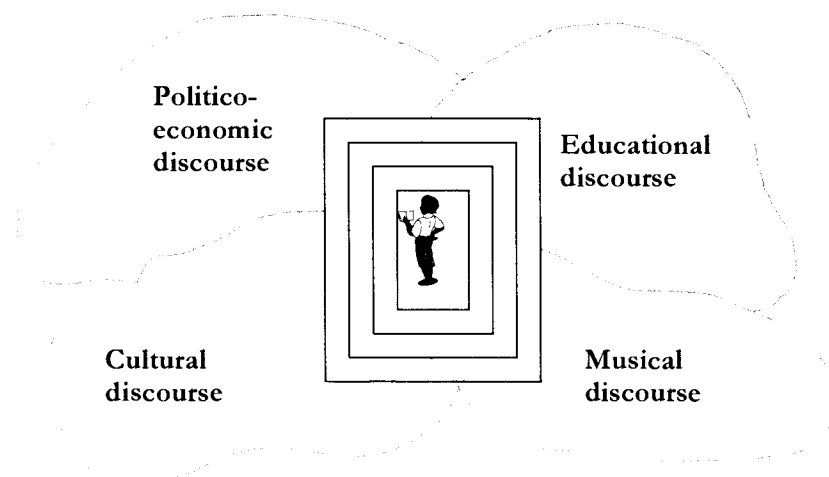


Figure 3.1 A teacher in the layered primary music context [see Figure 2.1], showing how this setting lies within shifting and overlapping societal discourse areas

3.2.1 The politico-economic discourse

Centralising political power reduces the effective power of smaller political and social groups, as has been amply demonstrated in educational systems both in England and elsewhere (Broadfoot, 1996; Heyning, 2001). For minority groups, amongst which music educators may arguably be placed, this is particularly significant. A process of political centralisation of education was set firmly in train by the 1988 Education Reform Act [see 2.2.2]. Maclure (1992) points to the increase of powers taken by the Secretary of State, increased by each subsequent Education Act, citing the introduction of a centrally developed curriculum and the institution of formal systems to enforce the new authority as signs of this deliberately centralising political agenda.

For classroom music, a real danger of centralisation has lain in the decreased number of people who have therefore been responsible for formulating the relevant policies. Kenneth Baker did campaign for a broad-based National Curriculum (Davies, 1999)⁶⁹

⁶⁹ House of Commons Hansard. April 20th, 1993, columns 222ff. January 22nd, 1996, columns 47ff.

and may thus be credited with ensuring the inclusion of music, but his view of music, art and sport as providing “pleasure”⁷⁰ does not suggest great understanding of music’s strengths as a curriculum subject. No subsequent Secretaries of State since have publicly shown much greater understanding⁷¹. Comments on music in parliamentary debate in the House of Commons are generally either bland⁷² or show misunderstanding of the different contexts of music in schools⁷³. Centralisation of power seems to have introduced a lottery into music education, which relates to the musical backgrounds of politicians.

In the political world party political positions and agendas often dominate discourse (Hutchinson, 1994). Political timetables have a strong influence on policy-making and politicians have tended to show little understanding of the realities of school life⁷⁴. For the arts this influence of political priorities has not always been supportive. In practice, party politicians mention the arts little; party websites and the agendas of party

⁷⁰ *ibid.* April 20th, 1993. Mr.Baker “When we fashioned the national curriculum, I was determined that it should be broad and balanced. One school argued strongly just for the three subjects : mathematics, science and English. I believed that that was a Victorian, Gradgrind curriculum, and I wanted a broad and balanced curriculum which contained not only science, mathematics and English at its heart, but history, geography and technology--the jobs of tomorrow.... I wanted to ensure that every child took a language up to the age of 16. That is now secure. I also included the cultural subjects : art, music and sport. The children in our schools must experience the pleasure and joys of those subjects as well.”

⁷¹ Almost all references by Secretaries of State and recorded in *Hansard* are to instrumental teaching. Kenneth Clarke was known to be a lover of jazz but showed little understanding of curricular music (Stunell, 2006). Alan Johnson has been referred to as “a great fan of music” (Jim Knight MP, House of Commons *Hansard*, July 8th, 2004, column 1010) but his recorded comments have been restricted to instrumental teaching opportunities.

⁷² House of Commons *Hansard*, June 26th 1989, column 692. Mr.Greenway asked the Minister for the Arts, Richard Luce what step she was taking to ensure that the arts formed part of children’s education. Mr.Luce replied “The Secretary of State for Education and Science and I support the place of the arts in education. The national curriculum ensures this”, and “my right hon. Friend the Secretary of State for Education and Science.....should be given credit for ensuring that for the first time music is a compulsory subject in school. The new curriculum makes it possible to include almost every facet of art in one form or another and I hope that teachers will take advantage of that”.

⁷³ House of Commons *Hansard*, May 19th, 1992. Written answers to questions. No.21. Mr. Michael : To ask the Secretary of State for Education what plans he has to protect and enhance the opportunity for young people to learn music and to develop choral and orchestral skills. Mr. Forth : The final order for music in the national curriculum, which is now before the House, secures, for the first time, the place of practical music-making for all pupils aged between five and 14. It provides for children to learn to perform a wide range of music, both individually and in ensembles, and opportunity for them to develop both choral and orchestral skills. The Department assists the implementation of the national curriculum through specific grant, and intends to continue its grant this year to Music for Youth, a national organisation which promotes practical music-making in schools.

⁷⁴ Kenneth Clarke stated in the House of Commons that the making of the 1992 Music Orders in the summer term was ‘in good time’ for a start in September, whereas school resource budgets are generally made before Easter for the ensuing year, and any serious in-service training necessary for this new subject could not possibly have been carried out in time. House of Commons *Hansard*, Jan 24th, 1992. Debates, column 345.

conferences, for example, although frequently including high-profile debates on education, show little acknowledgment of the arts⁷⁵.

It has been argued that the wider political agendas of education are based on economic considerations (Hatcher, 2006; House, 2000; Lloyd & Payne, 2003; Wolf, Jenkins & Vignoles, 2006). A major plank of the Education Reform Act, which has continued to be implemented, is the increased delegation of budgets to schools through Local Management of Schools (LMS)⁷⁶. This scheme has led to a bidding culture where schools compete for money from various central funds (Ward, 1999; Wild, 2001), with success often rewarding management skill rather than supporting educational need (Hatcher, 1994). The complicated formula by which LMS has been administered has led to uneven provision across the country (NACCCE, 1999)⁷⁷. For many schools good music provision has resource implications which have not been met by their funding (Swanwick, 1996). In Local Authorities, as in central government, the powerful voices are not necessarily those which support music and the arts. Funding issues have a direct effect on music provision, as is shown by the widely differing provisions of LAs both for their music services and their support for CPD (Arts Council, 1994; Dean, 1993; Hallam & Prince, 2000)⁷⁸.

LMS has been used by governments as part of a central hold on the education agenda (Troman, 1997). Financial provisions can be manipulated, for political reasons, to boost areas of the curriculum which are seen to be falling behind in reaching target levels⁷⁹. The governors and headteachers who now administer primary school budgets are likely to have a range of attitudes and beliefs about National Curriculum music and its importance. Schools which formerly enjoyed central LA music provision, either free or available to schools at a subsidised cost, may be unwilling to purchase adequate music

⁷⁵ www.labour.org.uk www.conservatives.com www.libdems.org.uk

⁷⁶ This process began with the 1988 Education Reform Act and school s budgets have increasingly been delegated to individual schools.

⁷⁷ SSA figures for 2001-2 in 2 authorities and in England (average)

	Pupils aged 5-10	Pupils aged 11-15
England	£2588	£3313
Hackney	£3815	£5120
Stockport	£2337	£3025

Also see www.f40.org.uk for further evidence of uneven funding.

⁷⁸ Comparison of Ofsted reports in 2000 for Camden and Hartlepool highlights differences in teacher support in music (www.ofsted.gov.uk).

⁷⁹ Evidence abounds in records of parliamentary select committees, for example the Minutes of Evidence of the House of Lords Select Committee on Science and Technology, June 28th, 2006.

resources or support⁸⁰. Bell (1995a) asked whether formula funding has led to unfair inequalities in music; Gammon (1999) has suggested that the real issue is not money but fundamental tensions between the market and culture, which are inherent in the developing management style of education.

The powerful impact of financial constraints on teaching settings led Ball (1990) to argue that the Education Reform Act was not, in fact, fundamentally about education, but about the establishment of an education market. Discussion within schools may have centred on the educational effect of the National Curriculum (Campbell & Neill, 1994; Galton, 1995; Pollard, Broadfoot, Croll, Osborn & Abbott, 1994), but it can be argued that the economic discourse has had even more profound effects than the curricular legislation (Gewirtz, 1996). As governments have continued to develop this market economy view of education critics of the Act have argued strongly that market philosophy forces are not appropriate for education (Ball, 1990; Hattersley, 2004; Ranson, 1993). Roberts (1995) has suggested that this agenda for educational reform is in danger of undermining “the whole concept of a balanced curriculum”.

If education is a market, it must have a product, which governments have seen as future employees who will contribute to the national economy (DfEE, 1997, 1999a, 1999b, 1999c). Successive governments have privileged utilitarian arguments geared to the development of a productive future workforce (DES & Welsh Office, 1985; DfEE, 1997; DfES, 2001, 2004a). There appears to be a perception that the arts, including music, are not major players in the world of employment and future economic security. However, this perception is far from the truth. The arts industry earns huge amounts within the national economy, and music is an important contributor (DCMS, 2002, 2007; Hallam, Rogers & Creech, 2005)⁸¹. If the national economic product is the focus of education, it seems perverse that the economic agenda has marginalised the arts, which are among the first subjects to be squeezed when schools or LAs come under pressure (Budge, 1995; Lepkowska, 1998d; TES, 2006; Ward, 2002b).

⁸⁰ In Stockport MBC the uptake of LA music service provision reduced by 33% when its subsidy was removed and charges had to rise.

⁸¹ DCMS figures show that exports by the creative industries in 2001 represented 3.3% of all goods and services exported, at a figure of £8.7b. Their contribution to the Gross Domestic Product is no less than 7.9%. Creative employment accounted for 1.95m jobs, growing at an annual rate of 5%, compared with a growth rate of 1.5% for the whole economy. Music, visual and performance arts were responsible for adding £3,200m to the GDP in 2000, 0.3% of the total. This section of the creative industries provided 220,500 jobs in that year.

Within an economy-driven educational agenda there is an implicit need for accountability by educational institutions as a measurement of how well they are reaching the defined production requirements (DfES 2001, 2003, 2005). Two aspects of this accountability have been enshrined in education policy, the first, overtly, that of targets and standards and the second, less obviously but nevertheless pervasively, that of the management paradigm. This part of the politico-economic discourse, too, is unhelpful for music.

The belief that target-setting will raise standards and lead to economic competitiveness has become central to government policy (DfEE & Ofsted, 1996a, 1996b; Docking, 2000b; Docking & Roehampton Institute, 1996)⁸². Target-setting and the results of Standard Attainment Tests have become the yardsticks for measuring the achievements of pupils, teachers, schools, LAs and the government itself⁸³ and the monitoring of the Ofsted inspection regime has become an accepted part of school life (Osborn et al., 2000). As the years have proceeded Ofsted inspections have become increasingly focused on core subjects, with less and less comment on foundation subjects such as music (Ofsted, 1996, 1997, 1998a, 1999b, 2000, 2001c, 2002b, 2003, 2004b, 2005a, 2006a, 2007). The 1998 publication, 'The Arts Inspected' (Ofsted, 1998b) and the 1999 review of primary schools through four years of inspection (Ofsted, 1999a) gave more information on the state of music. However, subsequent HMCI Annual Reviews have included variable amounts of comment on music. In the 2001 report music only merited mention in relation to the cultural development of pupils (Ofsted, 2001c). Whilst the reports of 2005 and 2006 (Ofsted, 2005a, 2006a) give some more detailed findings about music, in 2007 the report (Ofsted, 2007) had no specific subject information.

Even if music does begin to receive more serious consideration in Ofsted inspections, it seems unlikely ever to become a subject seen as important for accountability, since measurable testing regimes are difficult to devise (Durrant & Welch, 1995; Gardner, 1999; Mills, 2005; Taylor & Andrews, 1993). In an assessment-led system, subjects

⁸² This despite indications that Pacific Rim countries which have used such systems in the past have questioned their methods on feeling the economic draught, (Atmark Inter-High School, 2002; Hong Kong Human Rights Monitor, 2002), and the fact that Eastern European countries had used such methods for years with little apparent ensuing prosperity (Docking, 2000a).

⁸³ Secretary of State Alan Johnson, giving evidence to the Select Committee on Education and Skills, confirmed that he was in favour of national testing, school league tables and close monitoring of schools (Minutes of Evidence to the House of Commons Select Committee on Education and Skills, July 19th, 2006).

which are not amenable to the system are liable to be seen as low status; music has been cited as such a subject (Ross, 1995). Carter and Burgess (1993) ask what happens, in a world where children are defined by their test results, to children who do not fit the model. Children might have musical strengths and make huge developmental strides in music, but not be acknowledged as high achievers if they do not score well in Standard Attainment Tests. It appears that the economic agenda may provide teachers with little incentive to develop diversity at the expense of measurable achievement.

It can be argued that the style of school management which has been introduced by this effectiveness agenda can therefore justifiably be compared to business management models (Morley & Rassool, 2000). It has been suggested that teachers have essentially become resource managers (Ball, 1994; Docking, 2000a). This argument was fuelled in 2007 by a DfES report about school leadership (DfES, 2007b).

The philosopher John McMurray has said that the true value of education is personal (Fielding, 2000). He has pointed to danger in the sometimes prescriptive practices which seem to dominate current school education. In MacMurray's terms, the management system now operating in our schools privileges the functional over the personal. Mills (1997c) uses similar language when she claims that she teaches children rather than music. Taylor and Andrews (1993) claim that utilitarianism squeezes the arts and that the implied managerial system does not fit well with arts provision. Morley and Rassool (2000) argue that regulation and 'policing' do not fit the ethos of arts and aesthetic education. There appears to be good reason to argue that the politico-economic discourse in education policy formation has contributed to a difficult music teaching environment.

3.2.2 The educational discourse

Contemporary primary practice is an exciting and active context, in which children learn through a mixture of direct teaching and individual discovery (Alexander, 1995; Jeffrey & Woods, 2003; Pollard et al., 1994). The age-related constructivist developmental theories which became central to pedagogic thinking during the 1960s, based on the work of Piaget and his followers (Davis, 1991; Piaget, 1962, 1971; Youniss & Damon, 1992), are now used less rigidly to inform teaching and curriculum planning. While the constructivist perspective is still a basic tool, used by teachers in understanding their

pupils' thinking and learning, cognitive development is now seen as grounded in a social context (Cobb, 1999; Glaser, 1990; Rogoff, Gauvain, & Ellis, 1991). The translation of Vygotsky's work during the 1970s (Vygotsky, 1978, 1986) was influential in changing British educational perspectives (Alexander, 1995; Pollard et al., 1994) and the social constructivist theories of such educational thinkers and researchers as Donaldson (1978), Dunn (1988) and Bruner (1986, 1990) are now central to primary classroom practice. Pollard has suggested that the social constructivist perspective caused a "quiet revolution" in developmental psychology and that this has been demonstrated practically in educational practice (Pollard, 1994, p.13).

Despite the overtly political debate which surrounds government initiatives, the National Curriculum seems to be accepted by teachers and is rarely questioned in itself (Hofkins, 2002). Newer teachers have known no other curricular basis for their work (Chapman, 1995). Many teachers had and continue to have misgivings and objections about both the amount of prescription and particular subject content (Alexander, 1995; Bell, 1995b), but there was and continues to be widespread agreement that some standardisation of content and system across the country's schools benefits children (Osborn et al., 2000). Richards (1998) agrees that the National Curriculum is of 'real benefit', but makes the point that it is important to keep questioning it. It has been argued that the imbalances over which the National Curriculum presided at its inception, although somewhat changed over time, still cause problems in the real world of classrooms (Campbell, 2006). The postmodern view of constantly shifting boundaries and definitions is informative; both social contexts and curricula evolve and need to change.

The political process of the curriculum's conception forefronted educational discourse about the relative importance of subjects, a discourse which in practice may have served to raise barriers between them (Chitty, 1989; Osborn et al, 2000; Pollard et al., 1994). The discourse led to an insistence on discrete subjects as a basis for the new curriculum. It may be argued that a National Curriculum consisting of discrete subjects has a bias to the subject matter rather than the child (Goodson, 1990), a position endorsed by Mills (1997c). Moon and Mortimore (1989) have argued that in its conception the primary curriculum was seen as little more than pre-secondary subject preparation. The concentration on standards seems to have resulted in further bias towards subject matter (De Waal, 2006).

In 2006 the spectre of the restrictive practice of ‘teaching to the test’, with its tendency to reduce time spent teaching any but the core curriculum subjects, raised its head in education circles (Mansell, 2006a, 2006b). This debate is a part of the educational discourse around raising standards. In music there is debate about what higher standards might look like as well as how they might be measured (Durrant & Welch, 1995; Spruce, 1996a). Indeed, it seems possible that the introduction of the National Curriculum and the ensuing debates around its teaching and assessment may actually have restricted the discourse on music education (Schmidt, 1996). While teachers in schools continue to seek the best way of making the National Curriculum work (Durrant & Welch, 1995; Glover & Ward, 1998; Hennessy, 1995), for arts subjects the educational discourse is also about whether assessment and levelling is a constructive contribution to children’s education (Jeffrey & Craft, 2001; Mellor, 2000; Schiller, 2000).

The educational discourse of the 1980s resulted in a curriculum of entitlement (Lawton, 1980). Entitlement of the individual child to the full curriculum was not only clearly stated in the Education Reform Act⁸⁴, but is explicit in the National Curriculum itself (DfEE & QCA, 1999b) and has informed agendas such as inclusion and equal opportunities ever since (DfES, 2003; Pollard & Tan, 1993). Basini (1996) questions the underpinning ideology of this entitlement agenda, pointing out that differentiation is a key concept in the National Curriculum. However, the educational discourses of entitlement and differentiation are both informed by the accountability and standards agendas. Entitlement allows governments to demonstrate the democratic principle and be accountable to the electorate. Differentiation supports the maximisation of standards, by targeting appropriate help to children in measurable areas⁸⁵ (DfEE, 2000). Music, though, does not sit happily in either of these discourses, since it is generally an activity where individual experience comes as the result of class-based activity. It is difficult to disentangle the achievements of individuals from groups (Glover & Ward, 1998; Glover & Young, 1999). In this area of the educational discourse music can become a special case, which ordinary teachers may see as requiring special understandings.

In accepting the National Curriculum and working to make it effective, teachers often operate to sustain rather than to be creative (Osborn et al., 2000; Pollard & Tan, 1993).

⁸⁴ Education Reform Act (1988). Part I Chapter I, 1,2.

⁸⁵ Since 1999 the DfEE/DfES has funded ‘booster classes’ in schools to provide extra tuition for pupils who might reach a higher assessment level in literacy and numeracy with extra help.

‘Coping’ is often condoned as a practical survival strategy (Bell, 1995b). In music ‘coping’ has become almost the norm, with teachers tempted to take short cuts and to avoid the subject when possible⁸⁶. Within educational discourse, music is often seen as outside the knowledge and skill of ‘normal’ teachers (Alexander, 1984). This perception may lead to a vicious circle. If music is seen as optional for teachers, the idea of using a specialist teacher for music does not threaten teachers’ self-esteem, since they are not required to confront their perceived weakness. Once a specialist is employed, though, the chance of building music teaching self-esteem is diminished, since generalist teachers may compare themselves unfavourably to the specialist and opt to stay right outside the music teaching experience whenever possible, sustaining only minimal levels of curricular music practice. This ‘opting out’ could be regarded as a ‘coping’ mechanism.

In the 21st century the education discourse is still heavily centred on ways in which measurable standards can be raised in schools (Baker, 2007; Curtis, 2003; DfES, 2006b, 2006c). While voices are raised in the education world in favour of lessening the curricular distortions implied by league tables and comparisons (Canovan, 2002; Mansell, 2006b; TES, 2006), powerful political voices refuse to let go of their extreme accountability agenda⁸⁷. Meanwhile, teachers are often too busy surviving in their classrooms (Osborn et al., 2000) to participate fully in the discourse, although arguably they are central to it and should be heard (Day, 2000).

3.2.3 The cultural discourse

The cultural changes in the UK in the second half of the twentieth century were immense. World-wide travel and the assimilation of immigrants from all over the world brought all sections of the population face-to-face with cultural diversity. At the same time, developments in electronic communication and reproduction brought access to a wider range of cultural experiences than many had experienced hitherto⁸⁸. The social

⁸⁶ Evidence from Broomfield School (see 2.1).

⁸⁷ Secretary of State Johnson has said “. . . teachers were saying to me “Ease up a bit”, and there was even a view that league tables ought to be abolished. You have heard this many times, but I accept the pressure and the extra intensity and the stress it puts on teachers, but it is absolutely the right thing to do. The whole kit and caboodle from Ofsted, from league tables, from the concentration on tests and exams and, if anything, we need to intensify that rather than relax. . .” (Evidence of witnesses. House of Commons Select Committee on Education and Skills. July 19th, 2006).

⁸⁸ The advent of the Long Playing record and the more affordable 45 rpm disc in the 1950s brought a huge expansion in the range of music available for home listening. Television broadcasting and ownership expanded rapidly during the same decade.

systems in England, as in other countries of the UK, have sometimes struggled to deal with this cultural change and diversification (Sen, 2006).

Education is one such social system. Cultural thinking in general has broadened and the politics of culture and multiculturalism have impacted on education (De Palma, Santos Rego & Lorenzo Moledo, 2006; DfES & QCA, 1999b; Savva, 1994; Woods & Grugeon, 1991). In the same period, as was pointed out by Buckingham and Jones (2001), educational thinking has narrowed. The argument which raged in 1991 over the content of the music curriculum [see 2.2.2(c)] is an example of the kind of flashpoint which cultural differences can ignite. Buckingham and Jones ask whether cultural education is seen as more important by teachers than it appears to be to policy-makers. Many teachers are faced daily with the imperative of making sense of one culture to members of another⁸⁹. While some sections of the population may not be required to embrace a range of cultural knowledge and experience, it will always be part of a sound education system to introduce children to the characteristics, including cultural diversity, of the society in which they are growing up (Jones & Moore, 1992; Pollard et al., 1994; Pollard, 2002a).

The notion of 'cultural diversity' is not always clearly defined and is perhaps not very helpful to those devising a scheme of work in music. It lacks objectivity and as far as music is concerned has led, over the decade since the first music orders were published, to an unresolved and at times ferocious argument about which musical cultures should be included in the classroom music curriculum (Gammon, 1999; Green, 2001; Kwami, 2001; Peggie, 1992; Pitts, 2000). If schools are to reflect contemporary society, the cultural sources of music in a school curriculum should arguably be found in the range of musics being heard in the society contemporary to its creation (MacDonald, Hargreaves & Miell, 2002; Plummeridge & Swanwick, 2004; Small, 1977). In the case of the National Curriculum, this was English society of the 1980s and early 1990s. However, a comparison between the first Programmes of Study and Attainment Targets for music (DES, 1992) and the wide range of music genres current in the early 1990s shows that the first music National Curriculum contained only a small selection of these.

⁸⁹ In 2006 21% of primary pupils in England belonged to ethnic minority groups (98.6% of children were included in this statistic). While these were not evenly distributed across the country there were and will continue to be many schools with ethnically diverse rolls. www.standards.dfes.gov.uk/ethnicminorities

Bramall and White (2000) have argued that the 1988 curricular aims were so vague as to be useless as guiding principles, agreeing that the arts and humanities were disadvantaged in a formal curriculum weighted by perceived economic benefit. Knowledge within any field is never neutral (Schmidt, 1996) and any selection from it has implications. In a situation where a selection is to be made with only weak guiding principles, the selector is in a significantly powerful, but possibly poorly informed position. Indeed, the Foucauldian concept of power-knowledge (Foucault, 1970) suggests that knowledge selection itself will be significant in terms of the power bestowed on the selector. Education, Young (1971) suggests, is inherently about cultural choices. He, too, suggests that “those in positions of power will attempt to define knowledge” (p.32). In the case of the English National Curriculum for Music the selection was made, and thus the knowledge defined, by a small group⁹⁰. Such a group inevitably represented a limited section of contemporary cultural discourse (Ball, 1994; Chitty, 1989; Pratt & Stephens, 1995).

The two decades of the 1970s and 1980s saw social and scientific developments in society which could potentially have fundamental impact on school music. Technology advanced and brought increased accessibility of recorded music⁹¹. The changing quantity and range of music available outside the school extended children`s perceptions of, and sensitivities to, music experiences. Schools were also becoming increasingly multi-cultural⁹². Pupils brought into schools knowledge of Asian, Caribbean and other musical genres. Outside school young people continue to be part of a range of vibrant musical cultures both as listeners and performers (DfES & DCMS, 2005; Durrant & Welch, 1995; Mills, 2005). As Welch (2001b) explains, from before birth music is a significant part of children`s lives. The cultural discourse around music education also addresses the relationship between music outside and inside school.

Inside school extra-curricular music opportunities may be more likely than the classroom to include a wide range of genres, since they may draw on practitioners and enthusiasts

⁹⁰ The Music Working Group had twelve members.

⁹¹ Compact audiotape cassettes had been developed during the 1960s but the 1970s saw the advent of the Walkman portable player. The 1980s saw the development of the cd format and portable cd players supported a mushrooming of the cd market for all genres of music.

⁹² While no statistics are available before the census of 1991, immigration from Commonwealth countries was substantial after World War II, and the ethnic minority population grew steadily during this period. http://news.bbc.co.uk/1/hi/english/static/in_depth/uk/2002/race/short_history_of_immigration.stm#1950

who are not qualified teachers. However, extra-curricular group activities, whilst encouraged in policy documents (NCC Arts in Schools Project, 1990; Ofsted, 1994, 1999a) are dependent on the availability of leaders and possibly on budgetary constraints. Individual music tuition and extra-curricular dance and music groups sometimes have little impact on classroom music, since visiting teachers and activity leaders only work for limited hours and may not be in schools at times when they can coordinate with busy class teachers⁹³.

The frequent separation of peripatetic music services from classroom music has further problematised links between these arenas of music activity. A welcome development in 2002 was the publication of 'A Common Approach' (Federation of Music Services, NAME & Royal College of Music, 2002), a guidance document for instrumental teachers, designed to encourage links between instrumental study and the National Curriculum for Music. The 'Wider Opportunities in Music' initiative, which followed (DfES, 2004c), depends for its success on such links being made (Davies & Stephens, 2004; Youth Music, 2003) and has been reported by Ofsted to be having some positive outcomes in primary schools (Ofsted, 2006c). The scheme was widened in 2006 and supported by a programme of CPD for instrumental practitioners and class teachers⁹⁴. Although the size of this programme was limited, it demonstrated an effect of the cultural discourse around the accessibility of music opportunities.

Outside school young people spend large amounts of time, money and energy on their involvement with music, yet the apparent phenomenon of their rejection of school music as irrelevant is not new (Plummeridge and Swanwick, 2004; Schools Council, 1971; Taylor & Andrews, 1993). Primary children may be less conscious of any division between music inside and outside school, yet data from the Broomfield School study suggested that by Key Stage 2 even they distinguish between music 'appropriate' for school and other music. Teachers in the study suggested that outside school children's listening genre is largely pop music. Swanwick (1999, p.37) has suggested that school music could be described as a "quaint musical subculture". Yet schools, as Welch (2000) has argued, are a major factor in forming pupils' attitudes within their socio-cultural

⁹³ In Stockport MBC in 2005/6 the average take-up of Music Service peripatetic teachers was 4.5 hours per week. The greatest take-up, at a large secondary school, was 28.5 hours. Other schools employed no extra-curricular music teachers.

⁹⁴ See www.ks2music.org.uk There were 2000 places on this course in its first year.

contexts. If this is the case, it is encouraging that Mills (2005) has identified a trend for teachers of curricular music to move out of the narrow tradition of “school music” (p.6) and embrace a wider range of contemporary musics.

Within the formal and informal music curricula of schools further paradoxes are displayed. The informal music curriculum, consisting of singing and listening in assemblies, school shows and special events, is highly valued because of its social effect. Indeed, music is often seen as contributing significantly to the school ethos. Yet, even within a school which takes a great pride in its institutional music, classroom music may be seen as something of a chore. The PACE study found that teachers perceived the new learning required by them to be “a bit tedious” (Osborn et al., 2000, p.113). This paradox is part of a debate between those who regard education as a programme for enrichment and those who are interested in pupil and school achievement (Basini, 1996). The debate in the arts, including music, is, in part, about whether pupils are learning *in* the arts or learning *through* the arts (Arts in School Project Team, 1994; Mills, 2005; Temmerman, 1991). Teachers in primary schools may not be clear about this in their own minds. Music may be welcomed in the curriculum mainly because of the social skills and the cognitive developments which it brings, rather than for itself (Glover & Ward, 1993)⁹⁵. Yet as Taylor and Andrews (1993) argue, pupils cannot learn *through* the arts unless the arts are sufficiently prized in themselves. Much is expected of the arts, even where in curricular terms they are sometimes treated as marginal.

One notoriously “slippery” concept⁹⁶, which sits centrally within the cultural discourse, is that of creativity. Jones suggests that there is

. . . little agreement amongst researchers about the nature of creativity; the topic is approached from a side variety of differing psychological and philosophical perspectives . . .
(Jones, 1984, p.1)

Jones sees creativity as definable either in terms of aesthetic qualities, for example in the arts, or in terms of personality. Alternatively, he proposes, there are those who consider that creativity is concerned with process, creative behaviour being observed in those who have engaged in a particular psychological process. The ‘All Our Futures’ Report (NACCCE, 1999) defined creativity as “imaginative activity fashioned so as to produce

⁹⁵ Personal experience has found this to be a common response to the question “Why do you think music should be in the primary curriculum?”

⁹⁶ Anna Craft, speaking at the BERA Conference, Exeter, September 2002.

outcomes that are both original and of value” (p.29). The Report argues that creativity is “a basic capacity of human intelligence” (p.34); it supports the idea that in everyday life people are constantly solving both practical and theoretical problems creatively. Wenger (1998) has proposed that the constant process of negotiating meaning in living is a productive process, which “always generates new circumstances” (p.54), suggesting that in order to be productive humans have to be creative.

In Wenger’s terms, teaching and learning both qualify as everyday activities involving constant negotiations of meanings and thus can be said to involve creativity at a range of levels. Creativity, in the sense of a need for creative thinking and a creative search for solutions, has long been regarded as central to the craft of pedagogy. ‘The art of teaching’ is a phrase with a long tradition (Bruner, 2006; Colman, 1967; Dewey, 1938; Le Vaux, 1875; Simpson, 2005; Vygotsky, 1978; Wragg, 2005). Successful teaching depends on the ability of teachers to organise and manipulate knowledge and meaning in a way that engages particular learners. Learners occupy a multitude of positions, so a skilled teacher must be able constantly to re-assess the learner’s position in relation to that which is to be learned, continually being creative in rebalancing the content of a lesson.

There is some “vague thinking” (Egan & Nadaner, 1988, p.xi) with regard to the arts in the curriculum. However, despite this lack of definition, the arts, including music, occupy a central place within the creativity discourse. Glover’s experience is that musical creativity in children is “too vital” to be ignored (Glover, 2000, p.3). The creative necessity of humans emerges strongly through manipulation and production of sounds and engages the emotions in a basic way. There is, Glover reports, exciting creative work in music, both in schools and in young people’s communities⁹⁷. Despite the sometimes limiting nature of the National Curriculum (Boden, 2001) and the standards agenda [see 3.2.1 and 3.2.2], creative work is blossoming in many places (DfES, 2006d).

3.2.4 The musical discourse

When considering primary music education it is instructive to ask how the musical discourse within society defines the content and purpose of music teaching. Mills (1991) sees the core of good practice in primary music as being that which enables children to

⁹⁷ Jo Glover, reporting at the NAME Conference, Milton Keynes, October 2002, on the Cornwall Youth music Action Zone

“grow through music” (p.1). She also argues that music must be a pleasurable activity and that it should develop musical self-esteem. Other music educators share her views about enjoyment (Campbell, 2003; Plummeridge, 1991; Pugh & Pugh, 1998). Glover and Young (1999), agreeing with Woods (1994), propose that teaching must be relevant to children’s experience. Hennessy (1998) cites enthusiasm, confidence and a creative approach as essential to good practice in primary music. Others also argue for a creative approach to music teaching, but point out the concurrent need for good organisation and planning, based on the core musical activities of listening, performing and composing (Glover & Ward, 1998; Mills, 1991). Hennessy is also concerned that music should relate to other areas of the curriculum (Hennessy, 1998) and further proposes that music should arise from everyday activity that is shared (Hennessy, 1995). Music-making is generally a shared enterprise, particularly in the school context. Indeed, it can be argued that since music needs a listener as well as a performer in order to be realised, the teaching and learning of music is inevitably a social activity.

As in any community of practice, there is ongoing debate amongst music educators. Discussion areas include the detail of curricular content (Brown & Harrison, 1995; Button, 1991; Lawson, Plummeridge, & Swanwick, 1994; Swanwick, 1992a) and how far non-specialists can teach music effectively (Hennessy, 1995; Mills, 1999; Plummeridge, 1991). The views of good practice in music which emerged from the Broomfield School study compare in many respects with more general views of good practice in primary education (Osborn et al., 2000; Pollard et al., 1994). Interestingly, although the study showed a good measure of agreement amongst both children and adults regarding ‘good practice’ in music, in terms of possible curricular content participants’ views were more restricted than those of many music educators.

One dilemma, which is addressed within the music discourse, was described by Swanwick (1992b), who said that musicians themselves have been unable to define music education’s objectives. He claims (Swanwick, 1994) that music “opens new ways of thinking about the world” (p.175) and is “a way of knowing” (p.4). Certainly the furore which raged over the production of the first Statutory Orders for music [see 2.2.2 (c)] confirmed a wide range of views about what music is and what music education in school should be about. In Golby’s terms, if the curriculum is about everything that happens in school (Golby, 1987), the music curriculum includes performances,

assemblies and celebrations as well as extra-curricular opportunities for singing and playing music and the music which schools set out to teach in the classroom.

Plummeridge and Swanwick (2004) concur with this picture of music being available in school in the three areas of the classroom, individual or small group instrumental teaching and extra-curricular music. If music education is about enabling children to “grow through music” (Mills, 1991, p.1) or to understand music as “a way of knowing” (Swanwick, 1994, p.4), then all three areas of school musical experiences can be seen to be central to the objectives of music education.

Bresler (1993) has suggested that, in the light of current values within the educational discourse, music’s aesthetic aspects are regarded as “frills” in some quarters (p.11). It may be that the most common understanding of its value in classroom education is as a purveyor of social skills with a possibility, encouraged by such phenomena as the recent debate about the ‘Mozart effect’⁹⁸, that it may also have some cognitive developmental power. Although evolutionary biology has yet to define an adaptive purpose for music in humans, there is some evidence that it is a fundamental human characteristic (Cross, 2001, 2005; Cross & Morley, 2002; Pinker, 1997). Its very centrality creates difficulty. As a part of curricular provision much of its value is seen to lie in its profundity, its lack of need for words and its direct appeal to the emotions (DeNora, 2000; Juslin & Sloboda, 2001). However, possibly because it is sometimes seen as a specialist area requiring particular skills, it can be seen as expendable from the curriculum. It seems unfortunate that the fact that music is hard to describe because it is so profound may decrease its curricular capital.

A further part of the musical discourse appears to be opaque to non-musicians, many of whom hold the common perception that to be musical is to be able to play an instrument or sing well (Hallam, 2002; Welch, 2001b). For musicians, the notion of musicality is about sensitivity to musical sound, and the ability to make a response to musical events. Such an understanding defines everybody as musical (Glover and Ward, 1993; Welch, 2002). Levels of musical skill may vary, but do not in themselves demonstrate the innate level of musicality. Technical instrumental skill is not necessarily accompanied by musical sensitivity; on the other hand, intensely musical people may not have developed performance skills.

⁹⁸ This refers to the unsubstantiated but widely believed phenomenon that listening to classical music such as that of Mozart enhances children’s cognitive potential

Many of those involved in music education find this public misunderstanding of music to be a source of great frustration, since the misunderstanding itself muddies the waters of music curriculum discussion. Public pronouncements often demonstrate this lack of clarity, suggesting that music education is about learning to play an instrument [see 3.2.1]. When, in 1998, David Blunkett promised to “safeguard music teaching” (Rowinski, 1998), reports in the Times Educational Supplement displayed severe confusion between curricular and extra-curricular music (Bayliss, 1998; Blunkett, 1998; Sutcliffe & Spencer, 1998). Culture Secretary Chris Smith announced that extra money for music would be available from the National Lottery and set up the Youth Music Trust in 1999, but although this money was clearly for the development of extra-curricular music, reports coupled the announcement with the demise of curricular music in primary schools under pressure from the ‘three Rs’ (Lepkowska, 1998c; Williamson, 1998). More recently Secretary of State Alan Johnson demonstrated similar confusions⁹⁹. These confusions are unlikely to be helpful to teachers who are themselves not musicians.

Within the musical discourse around curricular music, the language used may have a discriminatory appearance to non-musicians. This linguistic barrier appears to alienate generalist teachers further from any perception that they might have a legitimate voice within the discourse. Teachers have said that they do not understand the language of the discourse¹⁰⁰. There appears to be a need for mediation, a fact which was recognised in the early days of the National Curriculum but was inadequately addressed. Comparison of the 1992, 1995 and 2000 Programmes of Study for music (DES, 1992; DFE, 1995b; DfEE & QCA, 1999a) reveals some interesting threads. In each case the statutory programme of study was supplemented by non-statutory guidance couched in language considered accessible to non-specialist teachers. Outcomes were described in the 1992 ‘Non-statutory Guidance (Music)’ (NCC, 1992) as “training the ear and eye”, for example, and “extending the ability to internalise”¹⁰¹. Despite the document’s earlier statement that it had been written “with the non-specialist teacher in mind”¹⁰², though, its model examples of planning for music seem likely to have demonstrated to generalist teachers that music was a complicated subject to teach.

⁹⁹ House of Commons Hansard, 11th January, 2007, column 418.

¹⁰⁰ Teachers at Broomfield School expressed difficulty in understanding the National Curriculum document, a position which was mirrored by teachers in the main fieldwork (see chapter 6).

¹⁰¹ Non-statutory Guidance. Section D

¹⁰² *ibid.* Section A.1.3.

Although curricular support materials and non-statutory guidance have been and are available to non-specialists, a major tension is caused by the discourse around specialist skills and their place in good music teaching. The reading of staff notation in particular has continued to be an obstacle¹⁰³, despite reassurances that it is not essential (QCA, 2000). Spruce argues that the fear of notation is tied into its perception as part of an “art music” which is not available to non-musicians (Spruce, 1999, p.76). In other aspects, too, the music profession has had a tradition of guarding itself (Sloboda, Davidson, & Howe, 1994) and can appear to regard itself as an élite possessing unattainable skills. The power wielded by knowledge groups can be strong (Young, 1971). It seems that the power of the music profession may have become embedded in wider social relations, which, while they may pass with time, have left some barriers between skilled musicians and the wider society in which generalist teachers exist.

It is within the musical discourse of society that new avenues and directions for music education will be explored. Old barriers between musical genres are breaking down as fusions between them take place and performing musicians apparently become more willing to cross traditional boundaries. However, there seems to be a continuing danger that, within education, exciting and worthwhile new developments such as the Wider Opportunities initiative¹⁰⁴ [see 2.2.2(d) and 3.2.3], which are based on musical performance, may mask long-standing problems faced by non-musicians who find it difficult to join in the discourse.

3.3 Summary of Chapter 3

The outer layer of the nested context in which teachers work, identified by Bronfenbrenner (1976) as the macrosystem, was described as consisting of ideologies and cultural consistencies which can be seen as formed from areas of societal discourse. The Foucauldian concept that discourse forms objects and practices within society suggested that the teachers’ working setting is surrounded by the constantly shifting shapes of particular discourse areas. Within these discourses, relationships of power and

¹⁰³ The fear that inability to read staff notation is a bar to the teaching of music was expressed by teachers at all stages of the research study (see chapter 6).

¹⁰⁴ In January, 2007, the government announced that a sum of £10m. would be allocated to support singing initiatives in music education, and appointed a “Singing Tsar”. While such financial allocations appear generous at local school level they may become too small to have a significant effect.

knowledge develop, which in turn mould educational institutions and policies and constrain teachers' practice.

Four discourse areas were selected as being particularly significant in the formation of the context in which National Curriculum music is taught.

The *politico-economic* discourse was seen to have influenced education policy, centralising political power over education and introducing the market and management paradigms in education. The agendas of accountability, assessment and monitoring which followed have not always been supportive of music within the school curriculum.

Within the *educational* discourse area a social constructivist view is central to perceptions of good primary practice. The National Curriculum was seen to be an ideological construction based on the concept of universal entitlement. While the National Curriculum is accepted by teachers as a supportive structure, the discourse constantly challenges its detail, generating debate about subject priorities, the monitoring of the curriculum and ways in which to manage its teaching.

Both the increasing diversity within British society and the technological developments of recent times were seen to have affected the *cultural* discourse around music education. Issues arise concerning the wide range of musical genres in which children are involved and the relationships of musical experiences both within school and between school and the outside world. Other relevant parts of the wide area of cultural discourse within society concern the debate about whether music should be seen as creative or a re-creative, the position of music and the arts within schools and understandings of creativity.

Finally, discussion of the *musical* discourse included perceived ideas about 'good practice' in music and the purpose of music as a subject within education. Some misunderstandings about music can arise from the language of musical discourse. Difficulties can arise, too, in relation to traditional boundaries within the social world of music. Both of these areas of misunderstanding can set up barriers which may be hard for non-musicians, including some generalist primary teachers, to cross.

CHAPTER 4

AN EMERGENT MODEL: MAPPING THE FORMATIVE ELEMENTS OF THE MUSIC CLASSROOM

As previous chapters have described, evidence suggests that teachers may be uncomfortable in teaching the National Curriculum for Music. Chapter 2 described the music classroom as a micro context of action (Bresler, 1998), sitting at the heart of nested contextual layers over which teachers have little direct control (Bronfenbrenner, 1976). These layers were shown in Chapter 3 to be formed within the ideologies and social consistencies (Bronfenbrenner, 1979) which result from societal discourse (Foucault, 1970, 1972). Four areas of discourse were explored as appearing to have particular significance for teachers in the music classroom.

Chapter 4 will revisit the issue of confidence, discussing what confidence may mean in working situations and considering how this may affect primary generalist teachers' music teaching. The chapter proposes that teachers act in a variety of roles within the classroom and that in each of these they hold a relationship to the aspects of discourse which have formed their work setting. Finally, a model emerges which shows the teacher in the complex context in which National Curriculum music is taught.

4.1 Teachers' confidence

Confidence has been defined as 'self-reliance' (Macdonald, 1972), 'assuredness' (Reber, 1995) and 'a feeling of certainty; trust in one's own ability' (Hawker, 1995). While suggesting that there is no agreed definition of the term, the National Institute of Adult Continuing Education (NIACE), during a research study of learners' and practitioners' views on the development of confidence during learning, developed a working definition of confidence for learners. In the circumstance of teachers with low confidence in music they too may be seen as learners and this definition may apply.

Confidence is a belief in one's own abilities to do something in a specific situation. This belief includes feeling accepted and on equal terms with others in the same situation.(NIACE, 2004, p.2)

Their report argues that confidence involves positive feelings about a context of activity. Studies in the teaching of mathematics have also demonstrated that confidence correlates negatively with negative feelings, such as anxiety (Brady & Bowd, 2005), and that it is linked to perceived levels of mastery of practice (Graven, 2004). A study of trainee science teachers found that teacher confidence showed some correlation with levels of subject knowledge (Shallcross, Spink, Stephenson & Warwick, 2002), a point supported by the work of Shulman (1986, 1987) and Turner-Bissett (2001), both of whom see subject knowledge as one aspect of the knowledge needed for effective teaching practice. Teachers who are “professionally confident” have good self-belief in relation to both their effectiveness and their “authority to make important decisions about the conduct of their work” (Helsby, 1999, p.173). For teachers, then, ‘self-reliance’ and ‘assuredness’ would seem to relate to lack of anxiety within the classroom, subject knowledge and perceived ability to control aspects of their teaching situation.

Teachers in informal interviews at the early stages of this study made a variety of comments about teaching confidence, both in music and other subjects.

What gives you confidence is subject knowledge. Definitely! I'm confident in PE because I know all about it. But I don't have that in music.

Subject knowledge gives you confidence that you will understand the content and can understand the approach that is required for a particular topic.

With music you have to get it right . . . It's the lack of control.

Teachers suggest that knowledge is an important factor in their perceived levels of confidence. It has been argued that what teachers know affects how they think about the subjects which they teach and that this in turn affects their beliefs and attitudes (McCullough, 2004). If confidence is seen as a ‘belief’ (NIACE, 2004) or a ‘feeling’ (Hawker, 1995) then it may indeed be affected by levels of knowledge.

It appears that teachers need to know that they have some subject knowledge before they can begin to see themselves as having ability to teach a subject (Shulman, 1986, 1987;

Turner-Bissett, 2001). Reflection on knowledge held, in conjunction with understandings of the requirements of the teaching setting, may lead teachers to beliefs about action which they can successfully take (Pollard, 2002a). Like other professionals, teachers' thinking, both reflectively and in action, links their knowledge of subject content and working setting to their beliefs about what they can do (Schön, 1991). In the case of teachers, this means beliefs about what they can do as individuals in their own classrooms. Such thinking can provide them with a picture of what they might achieve and beliefs about how able they are to reach their expectations. Knowledge, then, may lead teachers to be comfortable within their context of working practice, if they believe that they are able to match their expectations. Conversely, if they believe that they will fall short of these, they may be uncomfortable in their teaching setting.

Among primary generalist teachers who lack confidence to teach music there seems to be a range of perceived confidence levels. At one end are teachers who are happy teaching music but feel unsure whether they are doing so adequately.

You know, when they do music some of them sit and move with it . . . and I encourage them to do it . . . and they seem to enjoy that . . . so I feel as if I'm doing all the right things, but I just want to be sure.¹⁰⁵

Some teachers are prepared to teach music, but are relieved when pressure on their timetables allows them to avoid teaching it.

I think you have a lack of confidence in it so you just think "Well, . . . I won't do that this week, I've got this to do and I've got that to do" . . . I mean you shouldn't do it, and I know you shouldn't do it, but it does happen.

At the other end of the range are teachers who feel quite disabled in music. Such teachers may either be unwilling to teach music at all, or may teach what they see as completely inadequate lessons in music.

The fact that I can't demonstrate good practice or how to go about improving things, you know, which I can do in all other subjects, but it's the one where that all falls down, and I'm not able to help them.

¹⁰⁵ This and the following two quotations are from teachers in the Broomfield School study (see Chapter 2)

The definitions of confidence given above suggest that optimum operation of individuals may occur when they are comfortable within their context of operation. Feelings of ‘certainty’ and ‘assuredness’ seem most likely to occur in situations where individuals understand the requirements expected of them and are certain of their ability to achieve them. Areas of uncertainty and lack of knowledge or skill appear more likely to engender anxiety and diminish ‘self-reliance’. Confident operation in a working setting is more probable when the actors, in this case teachers, do not feel themselves to be ‘square pegs in round holes’ but to be a good ‘fit’ with their contextual shape, having all the abilities needed to achieve its perceived expectations. If the area of a teacher’s certainty and assuredness covered the whole of their teaching setting, there would be no spaces for uncertainty, anxiety and consequent lack of confidence.

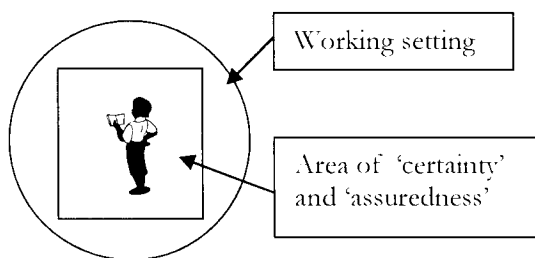


Figure 4.1 A teacher working in a context of poor ‘fit’

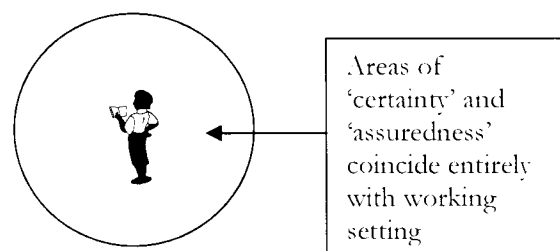


Figure 4.2 A teacher working in a context of confidence

4.2 Teachers’ roles in music education

The teacher’s context has been shown to be a complex structure. The teacher works within a nested set of policy layers, which are themselves formed from social and philosophical positions derived from societal discourses. The teacher too has a complex nature.

4.2.1 *The individual*

The music classroom is conceived in this thesis as being a context of shifting shape, formed by an ever-evolving group of societal discourses [see 3.2]. Within this context teachers develop expectations and beliefs about their ability to be ‘good’ teachers. In doing this, they are responding to the constraints within which they find themselves working and thus to the discourse areas which have formed their teaching setting.

Burr (2002) argues that individuals assume ideas and beliefs that are current in the society in which they exist. These ideas, she suggests, can be seen as the source of the structures which exist within society and may become “taken-for-granted assumptions” (Moscovici, 1984, cited in Burr, 2002, p.106). The social consensuses which they represent, which can be identified with Bronfenbrenner’s “consistencies” (Bronfenbrenner, 1979, p.258), are powerful in the way that they affect thinking. Individuals living within a society have to work within the structures which the assumptions and consensuses have formed. They tend to take on these assumptions as a pragmatic way of dealing with a context which they did not themselves define.

These social representations, as Burr (2002) also points out, are not static. Both at the outer (macrosystem) levels and at the inner (microsystem) levels they are subject to constant evolution [see 2.2.1]. Within the microsystem, as they question their position within the shifting context, individuals can themselves assume a degree of power and re-define their position and the assumptions which formed it.

Personal identities are themselves the result of social interactions and can be seen as a product of discursive activity (Harré, 1979). Rowan and Cooper (1999) have described how, in their social situations, individuals assume a variety of personas.

As the post-modern individual turns and turns to face the onslaught of an ever-fragmenting social world, so the notion of a unified, monolithic self appears increasingly untenable. (p.1)

Much work on the psychology of the self was based in the past on a view of the self as a stable and unchanging unit which imposed its nature on its world (Pervin, Cervonne & John, 2005; Thomas, 1996). This view has had to be reconsidered in the light of both postmodern understandings of how social contexts are formed and newer psychological insights into how the self is both formed by and forms its own social setting (Bandura, 1995; Roseneil & Seymour, 1999). As Rowan and Cooper (1999) have said “. . . the notion of a unified self begins to stand out like a relic from a bygone era” (p.1).

Human subjects are identified by Hollway and Jefferson (2000) as psychosocial beings, formed by life experiences and identified by the social discourses of which they are part. Since every individual has different life experiences and social settings, it follows that each person is a distinctive being. The internalising of social representations, described

by Burr (2002) as resulting from particular discourses, forms people as “discursive subjects”, socially constructed (Hollway & Jefferson, 2000, p.15). Hollway and Jefferson further argue that people’s investment in a discourse affects their identity. Each individual is differentially involved in areas of social discourse and each individual experiences a unique combination of biographical events, so each “psychosocial subject” (p.104) develops a unique, multi-faceted self.

From their social constructionist viewpoint, Wetherell and Maybin (1996) suggest that the need to construct the self in a way that makes sense in the various parts of the personal context of action, leads to the existence of a “variety of selves” (p.222). In each of their settings, they argue, people have different relationships and develop a particular contextual self. Harré and Gillett (1994) argue that to have a sense of personal identity in the complexity of the social world means having a sense of place within various locations and social settings. It seems possible that this is also true of the more detailed aspects of one situation, such as the various facets of a teacher’s classroom setting.

4.2.2 The assumption of roles

As early as 1945 Linton asserted that “In any society people occupy status positions in numerous aspects of their social structure” (Linton, 1945, cited by Burr, 2002, p.59). Each of these positions can be termed a role within that aspect. Burr (2002) points out that role-taking is a long-accepted idea within social psychology, citing Hewitt (1988), who defined roles as providing frameworks in which people can perform appropriately in particular situations. Even very young children seem to understand that different roles are significant in different social interactions. Dunn (1988) has described how, in play, children take and exchange roles in their exploration of social situations.

Roles are seen to be under constant social negotiation and are transient as people adopt new ways of behaving as their contexts and contextual relationships shift (Burr, 2002). There may be long-lasting and apparently stable personality factors across both time and situation (Pervin et al, 2005), but, as Roseneil and Seymour (1999) have suggested, people are constantly questioned, by a range of social voices, to reconsider their identity. However, these writers also argue that there are limits to the available identities for an individual, since identities are constrained by that individual’s available social contexts,

circumstances and experiences. This study is concerned with the identities which a teacher may assume in a music classroom.

Although the development of a range of roles within a classroom can be seen as a potentially enabling for teachers, helping them to act appropriately in different situations, performance within them may not always be straightforward. Goffman (1961, cited in Oatley & Jenkins, 1996, p.31) argued that people learn to give different kinds of performances, acting within the rules of particular roles. In general, Oatley and Jenkins suggest, the more fully engaged a person is in their performance, the happier they will be. However, negative emotions may also be engendered if people are enacting a role without full engagement. This may be what is occurring when teachers are anxious in the music teaching setting [see 1.2, 4.1].

There is evidence that, if life events occur which are inconsistent with a self-concept within a role, and an appropriate behaviour within the role is not available, illness can result (Rogers, 1951, cited in Pervin et al., 2005). Whilst, for the participating teachers, such an extreme situation was perhaps not applicable, it did seem to be the case that behaviours which they perceived as appropriate were not necessarily available to them. Hochschild (1983, cited in Oatley & Jenkins, 1996) argues that in such circumstances people protect themselves by developing rules that allow them to deliver different kinds of performances even within the same role.

For any individual “there is an overall sense of biographical flow” (Stevens, 1996, p.23). Everybody’s situation is different and is continually unfolding and changing. The narrative of a life gives some coherence to the multiple personal faces, or roles, which develop within it. As Bruner has said, the self can be seen as

... a cast of characters who are acting out a dramatic narrative, the unfolding plot that guides them being the generator of our concept of self. (Bruner, 1995, cited by Stevens & Wetherell, 1996, p.362)

4.2.3 The teachers` roles in the music classroom

Three particular teacher roles are identified in this research as being central for the teacher in a primary music classroom. They are those of teacher, individual person and musician.

(a) The teacher

Teachers bring a range of professional skills and abilities into the classroom. “Expert teachers” (Turner-Bissett, 2001) bring subject and pedagogic craft knowledge as well as knowledge of their pupils and how they learn, educational contexts and the curriculum. For teachers in the classroom the central role may be said to be that of teacher.

(b) The individual person

Every teacher will have a range of identities outside school and possibly non-teacher identities within school, such as governor, parent, sports coach or fund-raising coordinator.

Secondary roles such as these, even when they appear within school, may primarily be situated outside the classroom and thus not be seen by the teacher as part of their persona as ‘teacher’. They are perhaps more correctly identified as belonging to the teacher as an individual within society. They serve to illustrate the way in which individual histories may influence the teacher’s behaviour in the classroom setting.

Knowledge of “educational ends, purposes and values and their philosophical and historical grounds” is included by Shulman within the knowledge bases which teachers require (Shulman, 1986, cited in Turner-Bissett, 2001, p.12). This kind of knowledge is not only acquired within professional teaching and learning settings, but is part of a teacher’s personal philosophical and social stance. Again, it is suggested that the personal is closely entwined with the professional. Indeed, the individual’s personality and character traits, which have developed as a result of both inheritance and life experience (Pervin et al., 2005), also affect the ways in which teachers operate in school. Turner-Bissett (2001) acknowledges this when she includes “knowledge of self” (p.13) in her list of knowledge bases for teaching. Although it is hard to define closely, and although it overlaps with every other role, this second role of ‘individual person’ is included in order to encompass this unique life experience. For the purposes of this research the role will be taken to include personal temperamental factors and behavioural patterns, biographical experiences, current activities outside teaching and philosophical and social beliefs.

(c) The musician

For teachers involved in music teaching, musical dimensions of the person seem likely to be significant. Music teaching does involve practical musical skills and particular musical knowledge and understanding. People's expressed views about whether or not they consider themselves to be 'musical' or 'a musician' (Hallam, 2002; Welch, 2001b) may be based on a range of understandings about the meaning of the terms, but, following Welch's claim that "We are all musical; we just need the opportunity" (p.25), it is suggested that every teacher has a musical identity. The third personal role identified within teachers in this research is therefore that of musician.

Although individual teachers may claim that they are not musical, or not musicians, it is proposed in this thesis that everyone has a position on a continuum between non-musician (one who has no musical sensitivity, arguably a rare person (Shuter-Dyson, 1999)) and highly-developed musician (one who has well-practised and significantly developed sensitivity to and understanding of music, possibly, though not necessarily, including performing skill). Teachers, like all others with normal brain function and sensory ability (Marin & Perry, 1999), have a place within this range of definitions.

In this research it is proposed, then, that teachers positioned in the music classroom relate to aspects of the shape of their setting from three significant role positions, those of teacher, individual person and musician.

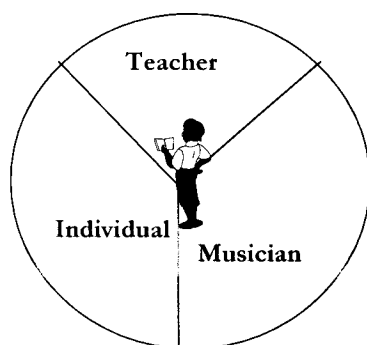


Figure 4.3 The teacher's three roles

4.3 The teacher in the music classroom

Looking in more detail at teachers' settings, it seems probable that for every teacher the working setting has a different perceived shape. Teachers work at the centre of a layered structure of policies [see 2.1], but these may not have a uniform shape for all teachers, since they are likely to display regional, local and individual variation, depending on how Local Authorities and individual schools and teachers have interpreted national policies. Although there is some common ground, since some statutory requirements are universal, even national priorities will have been applied to existing physical and historical situations and modes of practice.

Education is about people, so the actual outcomes of legislation are as individual as the people involved in the broad context of teaching and learning institutions. The 'square peg' and the 'round hole' [see 4.1] are much less neatly defined shapes in practice.

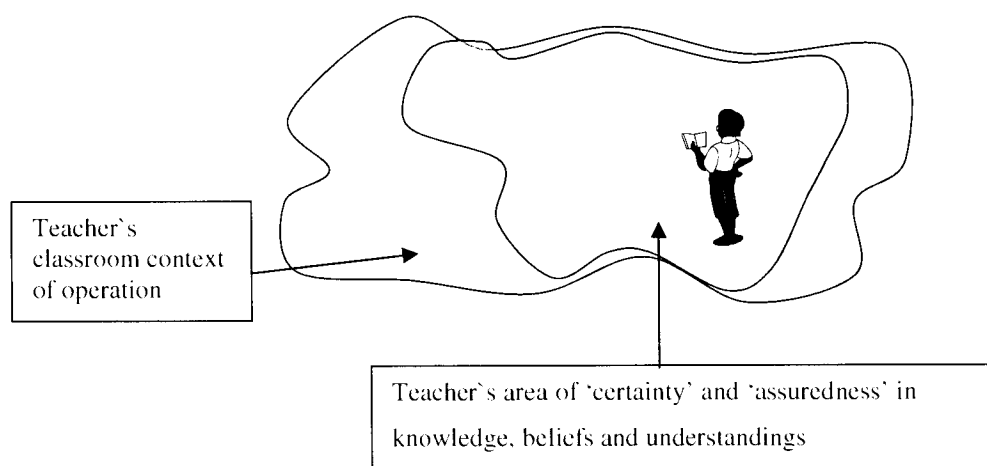


Figure 4.4. A teacher's area of confidence within the teaching context

Within the layered teaching context [see 2.2.1], each layer differs in shape from the next, due to the local, personal, organisational and structural elements which pertain at any given time. Classrooms, schools, Local Authorities and even governments change with changing personnel and events. For similar reasons to those which apply to individuals [see 4.2.1], each one is unique.

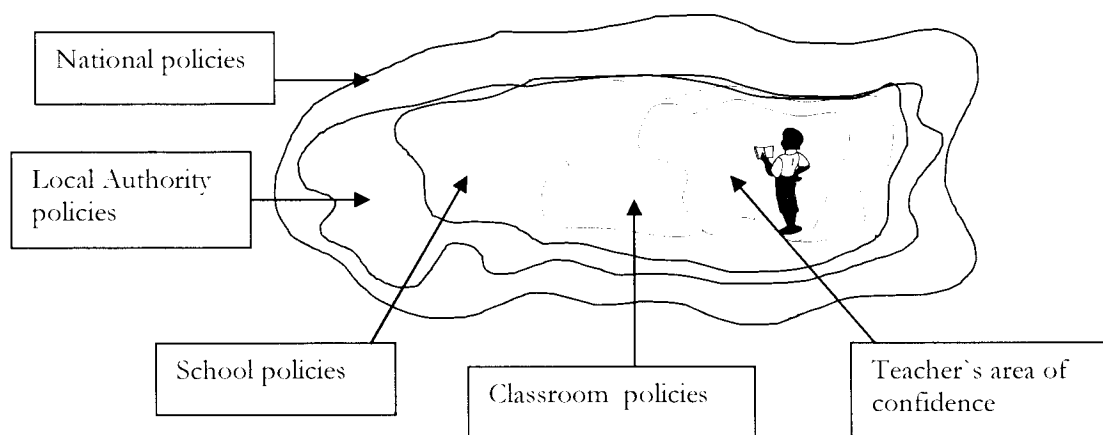


Figure 4.5 The complex individual layers of the classroom context

In the more specific context of music teaching it has been suggested [see 3.2] that the layered setting is formed within four particular societal discourse areas. The unevenly layered context, then, is conceived as existing in the shifting space between these discourses.

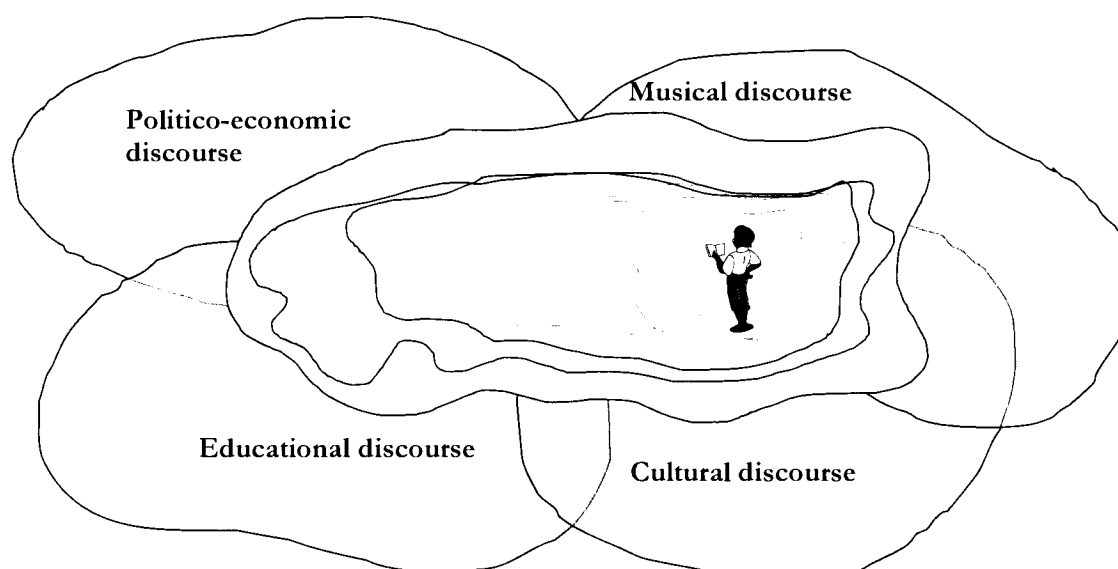


Figure 4.6. The teacher within a complex context of layers and discourses

4.4 A first model

Following from discussions of the teacher as a multi-roled figure and the teaching context as being a nested, layered system, formed by aspects of societal discourses, a model has been developed. The model, referred to in the text as Model 1, schematises

the complex setting in which teachers are expected to practise the teaching of the National Curriculum for Music in English primary schools.

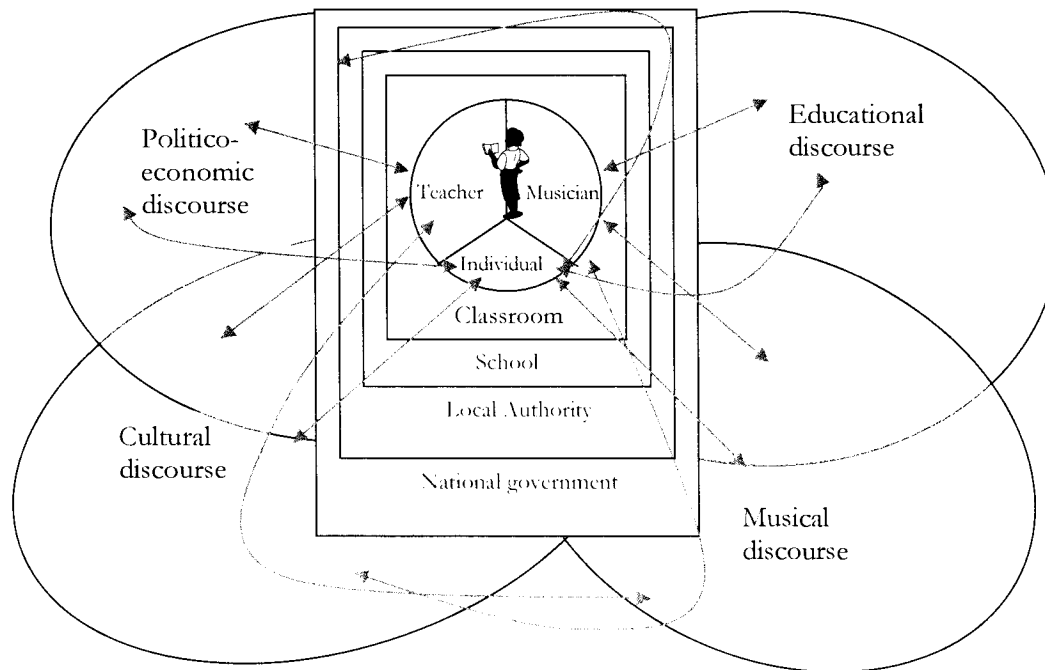


Figure 4.7. Model 1: the teacher in the complex context of primary curricular music teaching

Model 1 has three components.

1. It depicts the teacher in three particular roles, as teacher, as individual person and as musician.
2. It shows how the teacher's context may be constrained by nested layers of policy.
3. It places the teacher's layered context in the space between the politico-economic, educational, cultural and musical societal discourses from which it is formed.

This model presents the teacher's music classroom setting as one of considerable complexity. It acknowledges that aspects of the teacher's person, policies at all levels and societal discourses are all interlinked. It proposes, as shown by the grey arrows, that teachers, in each aspect of their person, have a relationship to each element which affects the shape of their context of teaching. Investigation of these relationships may help to identify what teachers perceive to be the problematic areas which confront them (Demetriou, Doise, & Van Lieshout, 1998; Giddens, 2001; Hayes, 2000; Hewstone, Manstead, & Stroebe, 1997).

4.5 Interrogation of the model: addressing the research questions

Returning to the research questions, Model 1 will be directly helpful in addressing the first of these.

(i) How do English primary school teachers perceive their position in relation to the teaching of the National Curriculum for Music?

The teacher's position, when teaching the National Curriculum for Music, is shown in the model as having many formative elements. Teachers' perceptions of their relationships to each of these, identified by arrows in the model, can be investigated individually.

The second and third research questions concern confidence in music teaching.

(ii) What do primary school teachers mean when they use the word 'confident' in relation to music teaching?

(iii) What do primary school teachers believe that they need in order to be confident in teaching the National Curriculum for Music?

It has been proposed that teachers have areas of less and greater confidence within their teaching setting [see 4.1, 4.3]. It is argued that if teachers are comfortable in their context, believe that they have a good 'fit' within it and feel certain that they can achieve its perceived expectations, then they are likely to feel secure and confident. If they are not confident, it may be that they do not perceive themselves to have such a good 'fit' in their teaching setting.

Whilst the model does not picture the concept of confidence, it may still help in answering the second and third questions. The model positions teachers as having a relationship with each of the layers of policy which form their classroom context (since they work within them) and with each of the forming discourse areas (since they are themselves members of society). Where the relationship with an aspect of a discourse area is perceived as positive by a teacher, it seems probable that that teacher will feel at ease and secure in the area of their setting which results from that discourse aspect. Conversely, if a teacher has negative perceptions of an aspect of a discourse then the teacher may feel uncomfortable in the related part of their teaching setting. It seems

possible that positive relationships which enhance comfort may increase confidence, whereas those which lead to discomfort may compromise confidence.

The relationships shown in the model, which are described as ‘links’ for the purposes of this research, are not simple. They may overlap and combine in endless varieties. Additionally, from each role position, one teacher may have different perceptions in relation to each of the identified discourse areas. For example, a teacher may have a good deal of knowledge, skill, experience and consequently confidence when thinking *as a teacher* about education. But the same teacher may have a weak link *as a teacher* with the discourse around music, feeling unable to access or be involved in it. *As a musician* a teacher may feel no connection to the discourse of education, but feel strongly involved in the societal discourse around culture. Furthermore, it is too simplistic to say that positive links to an aspect of discourse always increase confidence. Whilst it may be true that a teacher who feels positively about the language of the National Curriculum for Music will be confident about its teaching, it may also be true that there are teachers who share such a positive stance towards the Curriculum, but who are not confident in its teaching because they believe that they need greater musical skills. Feelings of alienation caused by the National Curriculum document’s language may diminish confidence in one teacher, but another may decide to largely ignore the document and teach aspects of music in which they have personal interest and feel confident.

Such complexities are difficult to unravel. However, working from Model 1 and questioning teachers about their perceptions of its links may allow some systematic focus on primary teachers in their music classrooms, enabling persistent patterns of behaviour or difficulty to emerge.

The fieldwork will examine the links in the model as a way of uncovering some detail about teachers’ perceptions of the setting in which they teach the National Curriculum for Music. It will

- investigate how teachers see themselves as
 - teachers,
 - musicians and
 - individual persons with particular characteristics and experiences,

- examine teachers' position in relation to each of the layers of policy within which they work and
- explore teachers' perceptions of aspects of their setting and the forming discourses.

4.6 Summary of Chapter 4

In Chapter 4 the issue of teachers' confidence was discussed, with some exploration of the kinds of knowledge that may enable teachers to feel confident about their practice. The concept of the need for teachers to have a good 'fit' within their teaching setting was introduced. The chapter proceeded to explore ideas about the roles which people assume within different areas of their lives and considered which roles might be identified as central for teachers working in the primary music classroom. Finally, a model (Model 1) schematising the developing complex picture of teachers in their music teaching contexts was described and illustrated. It was proposed that this model could provide a structure for systematic investigation of the detailed nature of teachers' perceptions of their position within the music classroom.

SUMMARY OF PART 2 OF THE THESIS

Developing the idea introduced in Part 1 that the primary music setting is at the heart of a nested context of social systems, the second part of the thesis has explored the outer layer, the macrosystem. The system of ideological and social beliefs which are seen to form social institutions such as schools was shown to result from discourses within society. It was proposed that it is within the space formed between shifting discourses that the teacher's setting exists. The discourses which were identified as particularly significant in this contextual formation were those of politics and economics, education, culture and music. Part 2 has described some features of these discourse areas which appear to have influenced the setting of primary music.

The issue of teacher confidence was re-introduced and examined further. It was suggested that teachers may be more confident in areas of their setting where they feel that they have a good 'fit' with professional expectations and requirements. The multi-roled identity of teachers was discussed and it was proposed that teachers may assume three roles of particular centrality to their work in the music classroom. Teachers act as teachers, but also as individuals with unique histories and characteristics. In the music classroom they also have an identity as musicians.

Three propositions have been made in the first chapters of this thesis.

- *That teachers work in a socially-formed setting of nested policies and ideologies.*
- *That teachers' working contexts form in the shifting space where societal discourses interact.*
- *That teachers assume more than one role when teaching music in their classrooms.*

Part 2 has described an emergent model (Model 1, Fig.4.7, p.90), which synthesises these propositions and shows how generalist primary teachers, teaching the National Curriculum for Music, have highly complex relationships to the elements which form their

settings. It has been argued that in order to understand teachers' problems with regard to the teaching of music it is important to begin to understand what 'confidence' may mean in this setting. This second part of the thesis has shown how exploration of teachers' complex relationships may assist understanding of their apparently challenging situation. It suggested that the proposed model may be useful in such exploration.

In Part 3 the initial research methodology and fieldwork will be described. At this stage the research set out to discover more about the actual nature of the relationships shown in the model and to ground the model within the reality of the world of primary music teaching.

PART 3

AN INITIAL RESEARCH EXPLORATION: GROUNDING THE MODEL IN REALITY

Part 3 of the thesis begins to describe the practical research study which was designed to interrogate the model developed in Part 2. It describes the methodology used in the main fieldwork, the process of data analysis and some initial findings. The collected data and initial findings ground the model in the reality of some primary music classroom settings, but suggest a need for further exploration and analysis of teachers' self-identified positions in relation to music teaching.

CHAPTER 5

METHODOLOGY

Model 1, described in the preceding chapter [see Fig.4.7, p.90], was developed from observation of and discussion with serving teachers, together with a search of literature relating to the formation of the policies which constrain English teaching practice. Further literature searches suggested some possible sources for these policies within areas of societal discourse. This emergent model provides a structure within which to ask teachers about their perceptions of aspects of their context.

Chapter 5 introduces the nature of the research study which ensued. It relates the research to the qualitative paradigm within which it was conducted and identifies the principal methodology used. It also considers some practical issues, including ethics, reliability and validity. Finally, it briefly describes aspects of the pilot study and provides some practical information about how the fieldwork was planned.

5.1 The nature of the proposed study and some theoretical positions

5.1.1 A central methodological requirement

Since the research hoped to discover answers of some depth, it required a methodology in which researcher and respondents could move past the more superficial answers elicited in the Broomfield School study. Deeper probing of the nature of confidence was likely to stray into the world of feelings and possibly into quite personal areas of teachers' lives. There was a need to reach a level of thinking and understanding where teachers could describe the interrelationships of their actions and beliefs. A methodology which allowed time for a good rapport to develop between researcher and respondents was indicated, so that a strong level of trust could be built during the fieldwork.

5.1.2 The social location of the research

The proposed study would be social in nature, since it was concerned with people, in this case teachers, in their everyday context. Teaching itself is a social activity, involving as it does a transaction between people, a supplier or enabler of learning and a learner. Thus the fieldwork would be seeking perceptions and understandings within a social situation.

Flyveberg regards social science as

... a practical, intellectual activity aimed at clarifying the problems, risks and possibilities we face as humans and societies, and at contributing to social and political praxis.

(Flyvbjerg, 2001,p.4)

His statement resonates accurately with the purpose of the research study, which aimed to clarify a problem and, as a result of its findings, to make a contribution to the social praxis of music education.

5.1.3 The qualitative paradigm

A study involving the number of elements which have been identified in earlier chapters is essentially complex, investigating as it does physical, psychological and social dimensions of people's lives. The relationships between these are many, but it was hoped that this research could build a holistic picture of teachers in their working setting, in order to ascertain how these relationships might be causing difficulty. For generalist teachers, music is but one aspect of multiple professional requirements. The research is based on the understanding that, while music may present unique problems, many of its challenges are intertwined with other aspects of teachers' practice. Music teaching is not seen as an isolated phenomenon.

A qualitative stance would encourage the emergence of what Creswell described as "a complex narrative that takes the reader into the multiple dimensions of a problem or issue and displays it in all of its complexity" (Creswell, 1998, p.15). Creswell outlined factors of "good qualitative studies" which confirm a good fit with this research. These include consideration of multiple factors, such as are seen to be implicit in the nature of classroom teaching and subject teaching contexts [2.2.1, 3.2, 4.2]. It was hoped that the analysis and findings would lead to developing understandings of the complex social location.

Any enquiry involving people's perceptions has a 'value-laden' aspect; the context itself, constrained by social and political choices, was itself heavily value-laden. A qualitative methodology would allow value positions to be acknowledged, described and assessed as to their impact, as Denzin and Lincoln have described.

Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape enquiry. Such researchers emphasise the value-laden nature of enquiry.
(Denzin & Lincoln, 1998, p.8)

Although some potential difficulties will be noted later [see 5.1.4, 5.4.1], the former close involvement of the researcher in the primary school music context in several roles could be regarded as a strength in this study; it permitted insights into value judgements which might not have been available to an outside observer, as well as allowing a level of shared understanding between the researcher and the respondents.

Anastas and Macdonald (1994), describe qualitative studies as "flexible", suggesting that their design cannot be highly specified in advance of their implementation (cited by Robson, 2002, p.5). Robson (2002) argues that, in the "real world" (p.3) settings in which problems of the nature of this study must be explored, research is essentially interactive. Details of the design evolve over the duration of a study. This study certainly required a flexible methodology, since it needed freedom to follow leads into new areas of experience as they arose during fieldwork.

The study was seeking to work with teachers, cooperating with them to discover meaningful perceptions about their normal context. Henwood and Pidgeon (1993) characterise qualitative research as "naturalistic", "contextual" and "interpretative" (p.15). Shipman (1997), too, presents interpretative research as being in natural settings, open-ended, flexible and focused on the meanings inherent in the researched phenomena. For Brown and Dowling (1998), qualitative approaches are for use when the concern is with the "production of meaning" (p.82). Robson (2002) adds to the focus on inherent meanings the notion of "embeddedness", suggesting that "human actions can only be understood in terms of their place within the different strata or layers of social reality" (p.38). The research questions addressed in this study are about context, meanings and perceived relationships. They seem to lie firmly within these described characteristics of qualitative research.

5.1.4 Some limitations of the research

All research designs have limitations, especially when they are carried out in the unpredictable surroundings of the social world. Although the researcher's involvement in the field might permit insights, it also carried the possibility of strong biases; methodological and analytical decisions would be made in the light of this. This danger would possibly be counterbalanced by the advantage which such involvement might bring to a study that aimed to analyse teachers' perceptions in depth. Gaining the confidence of respondents would be a pre-requisite of effective fieldwork which implied heavy commitment of researcher time. This could be expected to restrict the number of teachers who could be involved. However, the researcher's familiarity with primary schools, the school curriculum and both children and teachers might alleviate the time constraint to some extent.

Because of time and resource limitations, this was a small study in terms of the sample of teachers and schools, a fact which might arguably restrict its usefulness. Bassey, however, argues that even small studies can be used to build up a useful wider picture (Bassey, 1999). Tripp (1985, cited by Bassey, 1999) supports this view, suggesting that a cumulative process bringing together a series of smaller studies could provide good understandings of phenomena. Even studies of particular situations, as Stake suggests, may be instrumental in the understanding of wider concerns (Stake, 1995). The study did not make claims to be conclusive or even widely generalisable. Despite the limitations, it hoped to make a useful contribution to understanding the nature of a persistent and longstanding problem for primary teachers.

5.2 Identification of appropriate methodology within the qualitative paradigm

5.2.1 Outcomes looked for

This research study began with an observed problem. It was hoped that the resulting data and analysis would uncover some patterns, within teachers' perceptions, that would provide understandings of how more teachers could be enabled in music. Increased understanding of the problem might enlarge the knowledge base on which initiatives for

enabling teachers are built. The study might also provide information and ideas for practitioners themselves in considering how to tackle problems which they face.

Two types of outcomes which can usefully result from research in educational contexts are proposed by Bassey (1999). These are predictive outcomes and interpretative outcomes. Insofar as predictions need to be statistically supported and reliably indicative of effect, this study was not seeking a predictive outcome. Nevertheless, it was hoped that the descriptive picture produced would be of sufficient depth and detail to allow some interpretation from which “assertions” (Stake, 1995, p.9) might be made. Such assertions can arise from within a study of a small population, but be ideas which may apply to a wider population (Stake, 1978, 1995). In the hope of uncovering such ideas, the first outcome sought from this study was a rich description of the views of a small number of teachers about their classroom music settings. Sturman has suggested that in-depth enquiries, exploring the “inter-dependencies” of the parts of a naturalistic situation, may be helpful in displaying emerging patterns (Sturman, 1994). An appropriate methodology for this study had to ensure that such in-depth enquiries could be made.

Even such a small study retains a possibility of producing outcomes which can apply to other, similar social situations. In looking at the possibility of transferring findings from one context to another, Guba and Lincoln (1982, cited in Schofield, 1993) proposed the idea of “fittingness” (p.206), asking how far a studied situation matched other situations. It was hoped that there would be aspects of the small number of situations studied in this research which would ‘fit’ with the wider context of English primary schools.

5.2.2 Case study: the principal methodology

Case study was the primary methodology proposed for this research. It has been argued that “the study of individual cases has always been the major strategy . . . in the advancement of knowledge about human beings.” (Valsiner, 1986, cited by Robson, 2002, p.179). Stenhouse (1985, cited by Bassey, 1999) describes educational case studies as being about enriching educational action by understanding it, a description that echoes the underlying reason for this study. For Cohen and Manion (1989), the purpose of case study is

... to probe deeply and to analyse intensively the multifarious phenomena that constitute the life cycle of the unit with a view to establishing generalisations about the wider population to which that unit belongs. (p.125)

Accessing relationships between teachers and classroom music, at a level not often systematically explored hitherto, would require detailed probing of teachers' thoughts and feelings. Looking at individual cases promised to be an effective way to do this.

The problem addressed by the research was apparently widespread [see 2.1.3] but did not present an identifiably consistent pattern. Stake describes how a case study research question will have come from "a puzzlement, a need for general understanding" (Stake, 1995, p.3). Case study also has advantages when studying a problem that began in "a world of action" (Adelman Kemmis & Jenkins, 1980, cited in Bassey, 1999, p.23). Certainly this research arose in a field of action in which the researcher had been involved. The research questions were a crystallisation of a wider "puzzlement" experienced by the researcher in real world practice.

Actions and beliefs are not always clearly related (Ajzen, 1988; Goldie, 2000) and it was important in this research to examine how they informed each other. Some perhaps surprising relationships between beliefs and actions had been observed in the Broomfield School study. Some teachers, who believed themselves to be 'unmusical', successfully taught songs to their classes and mediated recognisably musical understandings for their pupils. Interviews might suggest relationships between perception and practice, but only a methodology which included both observation in the setting and interviews could both discover what teachers believed they could do and observe what they actually did. Bassey (1999) suggested that case study has strength in such situations since it allows the use of multiple sources of information.

In English primary schools generalist teachers are closely identified with and embedded in the world of their classroom. For Gillham a case is a "unit of human activity embedded in the real world" (Gillham, 2000, p.1). He describes how such a case "merges with its context". It is indeed difficult to untangle the complexities of the situation of primary teachers, where the music teaching setting is embedded in the wider

pedagogic context. Gillham's suggestion that case study is able to investigate teachers' merged identity and context added to the arguments for selecting this methodology.

Since this research was to be largely exploratory in nature, the generation of rich descriptions, which Cohen, Manion and Morrison (2000) and Creswell (1998) note as a feature of case study, was important. A detailed view of the situation was central to answering the research questions. In suggesting that case study could provide such a level of detail, Creswell argued that "the wide-angle lens, or the distant panoramic shot, will not suffice to present answers to the problem" (p.17). It was the very need to penetrate to a new level of detail in the consideration of teachers' problem with music which instigated the study. A "focused beam" rather than a "wide-angle lens" was implicated.

Cohen et al. (2000) claim that case study data is readily accessible to readers. Thus, case study data promised to provide strength in this research. Teachers involved, as well as primary music advisers, had already shown an interest in interrogating the evidence collected in the study. Such readily accessible data would allow them to share and use the research findings.

5.2.3 Some challenges of case study methodology

(a) Generalisability

The view that one of the purposes of case study is to permit generalisation is not universally shared. Most writers about case study qualify the possibility that generalisation can legitimately be made from small numbers of cases to a wider population. However, for practitioners at all levels of primary music education, evidence which they can use to illuminate their own experience may provide a possible "step to action" (Cohen et al., 2000, p.150). Good evidence, strongly grounded in reality, can enable others to explore ways of addressing their own problems.

Whilst Yin (1994) agrees that case studies cannot produce statistical generalisation, he suggests that they can produce legitimate "analytical generalisation" (p.32) when the empirical results of a case study are compared with previously developed theory. He even goes as far as to suggest that if two or more cases support a theory, then "replication may be claimed" (p.33). Stenhouse (1985, cited in Bassey, 1999, p.31) makes

a similar argument in his description of “retrospective generalisation” arising from the later interrogation of case study evidence in the light of experience and theory. Stake follows the same line with his assertion that readers of case study research who apply their reading to their own situations are using “naturalistic generalisation” (Stake, 1995, p.86). Perhaps this is what Cohen et al. (2000) meant when they claimed that the purpose of case study was future generalisation.

If wisdom about a social process or phenomenon is sought, it seems logical to seek it within ‘real-life’ examples of the process. Bassey’s belief that answers to problems must lie within the real-life contexts of those problems, described through such methodologies as case study, has led him to propose “fuzzy generalisation” (Bassey, 1999, p.51). He argues that, although predictive, statistically supportable generalisations can never be made from case study, it is still sensible and reasonable to make suggestions based on case study data. He regards this as a way of using case studies’ rich details and interpretations to enable change in the real world, an outcome sought by this study. He does not claim that case study discoveries can be proved in any theoretical sense, but he does argue that, in education, propositions or suggestions based on case studies can be useful. It is not possible, as a result of case study research such as this, to suggest that a particular action *will* produce a particular outcome. However, in a practical situation where solutions are sought, it may be helpful to be able to say, with evidence, that a particular action *may* produce a required outcome (Bassey, 1999).

In a social sphere such as education, practitioners often face problems where there is no proven solution, or where their individual circumstances are different from every other apparently equivalent situation. Music for primary teachers is an example. When experiencing problems, practitioners may be glad to find an evidence base, even one that is not objectively generalisable, to support their experiments with ways forward.

(b) The bounded nature of cases

Several writers have described case studies as explorations of ‘bounded situations’ (Bassey, 1999; Creswell, 1998; Stake, 1995). Whilst the teaching of music by generalist teachers in primary classrooms can be distinctively described, it is not in reality always isolated either from other musical events in primary schools or from the teaching of other subjects. The teachers who are ‘cases’ can similarly not be studied discretely as

teachers of music. Creswell has commented that case study researchers often have to work with “contrived boundaries” (p.63). The boundaries of Model 1 [see Fig.4.7, p.90] are, in these terms, contrived, since many more discourses and aspects of the person than appear in the model are implicated in the classroom music teaching situation to a degree. Those chosen provide an artificial boundary.

Whether cases can ever be bounded situations is debatable. Gillham (2000) suggests that exact social boundaries are difficult to define. Robson (2002) sees a lack of clarity about the boundary between a case and its context. Brown and Dowling (1998), too, criticise the view of a case as a bounded system, arguing that it requires a presumption that the world can be conceived as a collection of bounded systems, a position which they refute. As they claim, even individuals are part of a multiplicity of contexts, so the concept of bounded cases may be untenable. Similarly, the concept of bounded cases does not fit neatly with the proposed model, which suggests that actors are, at one and the same time, acting within different roles and operating in the changing space between discourses. However, as Cohen and Mannion (1989) suggest, the selection of an individual unit, even if not clearly defined, allows study of the “multifarious phenomena” (p.125) with which the unit is involved, in depth. Furthermore, exact definition of boundaries is not essential to enabling the kind of “thick description” which Schofield (1993, p.207) regards as vital for the production of the kind of useful knowledge which this research hopes to provide.

5.3 Features of the proposed case study research

Decisions had to be made within the case study approach. First, was the study to be of a single case or of a set of individuals with common features, as described by Robson (2002)? Further, which of the many evidence and data-collection methods would be most helpful in answering the research question? Questions were asked, too, about the representativeness of the data and its possible generalisability (Gillham, 2000). The possibility of triangulation by collecting data from different sources and positions was investigated, as was the potential “authenticity and authority” of data collected (Gomm, Hammersley, & Foster, 2000, p.5). It was decided to use interviews as the principal methodology. Data was also collected through some ethnographic activity.

5.3.1 Interviews

The central methodology used within the case studies was the interview. Scott and Usher (1999) describe interview as “an essential tool of the researcher in educational inquiry” (p.108). Interviews can collect data about beliefs and about individuals’ relationships within society. Kvale (1996) asks a basic question which supports interview as the essential strategy for answering the research questions. “If you want to know how people understand their world and their life”, he said, “why not ask them?” (p.1). The perceptions referred to in the research question were centrally about how teachers understand that part of “their world and their life” which is music teaching.

Robson (2002) defines an interview as a kind of conversation. “Human use of language”, he states, provides a “virtually unique window” on human motives, beliefs and actions (p.272). Conversation, Kvale (1996) maintains, is a basic mode of human interaction; he considers that a research interview is a “professional conversation” (p.5). Such “professional conversations” underpinned every stage of this study. A questionnaire [see Appendix D] provided factual biographical information and some useful initial insights into attitudes and beliefs. Planning and policy documents furnished information about teachers’ contexts. Video recordings of music lessons and observations within schools facilitated descriptions about what happened. However, all of this data was used to enable access to teachers’ perceptions, values and beliefs by placing it within the “unique window” of talk.

Knowledge, Kvale (ibid.) argues, is actually constructed during qualitative research interviews. This knowledge is constructed in the space between the interviewer and the respondent, as language is used to bridge the space. He maintains that knowledge resides neither in an individual nor in the world, but “exists in the relationship between person and world” (p.42). This idea resonates with Model 1’s postmodern view of the teachers’ context. Knowledge about such a setting exists in the spaces between actors and the shifting discourses around them. It is constructed wherever there is a space to be bridged. The researcher used questions and ideas, sometimes sharing her own experiences, to help teachers to bridge the space between themselves and aspects of their contexts, in order to develop insights that could become knowledge about the teachers’ perceptions.

Interviews can be placed on a continuum of approach from formal to informal. Formal interviews, with a defined focus, formulated coding systems and pre-decided analytical methods, have high levels of reliability (Scott & Usher, 1999). For this study, however, they would have had low levels of validity, since closed, highly structured questions would not have encouraged the open, divergent answers which were needed. The search for meanings suggested a need for unstructured interviews, where questions could be expanded, responses probed and new areas of conversation opened. To return to Kvale's descriptions, it was in the relationship between the researcher and the teachers that useful understandings would emerge, as the teachers were encouraged to observe personal experiences and self-perceptions.

The researcher acknowledged that dangers are inherent in interviews. The spoken as well as the written word always has a tendency to ambiguity, as Fontana and Frey (1998) suggest. Misunderstandings can happen and it is important for the interviewer to observe non-verbal signals as well as to respond to verbal ones (Robson, 2002). Interviews also have power implications. The interviewer, as controller of the conversation, is in a position of power (Kvale, 1996). This can be disabling for the respondent, but the researcher worked to be sensitive to verbal and non-verbal signals and empathetic to the interviewee. Kvale suggests that, with a sensitive interviewer, power relationships can be constantly re-negotiated and the respondent encouraged and enabled by the presence of another person.

5.3.2 Ethnographic characteristics

A case study project in which a researcher is involved within a working classroom environment has some characteristics of ethnographic research (Hammersley, 1992; Hammersley & Atkinson, 1983). Information in this study would come from many sources within the social context of the school and classroom. The children in the classrooms would provide information in conversation, as would other adults within the classroom and around the school. Notices and displays, school events which occurred during the study, unexpected incidents and other factors would all add to the data that would result from the planned collection. Planned data collection in the schools included observation of the participating teachers at work, teaching both music and other subjects. Any schemes of work for music used in the school, as well as planning documents, the schools' music policies and their Ofsted reports, were explored to

furnish details of the school background within which the participating teachers worked. This collection from multiple sources and of multiple types of data is typical of ethnographic work. The researcher was only involved in some aspects of school experience, so this study had characteristics of ethnography rather than being a full ethnographic project.

5.3.3 Observation

Observation, a core method in ethnography (Cohen et al., 2000; Hammersley, 1995; Robson, 2002), has been used “for as long as people have been interested in studying the . . . world” (Adler & Adler, 1998, p.79). The practical situation of this research suggested participant rather than structured observation. Formal structure seemed inappropriate in a study hoping to elicit information that was not pre-defined. The researcher needed to be free to look for categories of behaviour and concepts within teachers’ observed behaviour patterns. Furthermore, the role of the researcher in classrooms involved in this study required thought. It had to be assumed that an extra adult in a school lesson would have an effect on both children and other adults. The researcher worked to ensure that she noted and tried to understand these effects. Adler and Adler (ibid.) argued that unstructured observational methods provide less observer effect than other methods of data-collection. During the fieldwork the researcher planned to endeavour to become an accepted part of the classroom context by meeting children and teachers informally and by being in the classroom during lessons other than music.

5.3.4 Audio and video recording

All of the interviews were recorded on audiotape, with the permission of the participants, for the purposes of accurate transcription afterwards. Video-recordings of the music lessons were made, not to provide primary data, but to provide a way for teachers and researchers to share a review of the lessons during the interviews. These recordings were expected to facilitate more objective conversation about the lessons than would be available in discussion of recollected events. Memory might filter the comments and thoughts of both the researcher and the teacher, thus compromising their usefulness.

5.3.5 Biography and questionnaire

Answers to the research questions could be enriched by information about former experiences of the teachers, which might provide a further dimension in understanding their observed and perceived behaviours. Indeed, the formative effects of past events and individual feelings were perceived as part of the complexity of the teacher in Model 1 [see 4.2.1, 4.2.3(b), Fig.4.7, p.90]. The research would have some biographical and autobiographical aspects. Chamberlayne, Bornat and Wengraf (2000) suggest that there has been a “shift in thinking” (p.1), in which the basis of human action in “personal and social meanings” is increasingly seen as important as a factor in social research. Usher (1998, p.18) argues that experience is a “key concept” in theorising education. He describes the power of the assumption that self-experiences are a source of knowledge of learning achieved and of characteristics of the self as a learner. Personal stories could furnish useful answers to the research questions in relation to teachers’ perceptions of their past and current roles.

Although questionnaires can provide a straightforward approach to the study of human groups, since they produce some standardised data which can be compared between cases, they were not a main feature in this study. An initial questionnaire [see Appendix D] was used as a non-threatening way for teachers to supply information from which the series of interview conversations could start. Whilst the questionnaires would provide some factual information about teachers’ length of service, education and training and some idea of their views about the purposes and content of music education, they would not be used for any statistical analysis or comparisons.

5.4 Considerations regarding fieldwork

5.4.1 Researcher bias

This research study arose from a real world experience of music teaching in English primary schools [see Chapter 1, *Introduction to the thesis*]. The researcher had been working for some years with generalist primary teachers, in their own classrooms, supporting them and developing their music teaching skills and knowledge. There was a concern about whether this music education expertise would be seen by participating teachers as

threatening or inhibiting. The researcher therefore reflected on her role within the classroom, which would not be that of a completely objective observer.

For Woods (1996), the empathy of the researcher for the subject is central to engagement with the issues of concern within a study. He considers that the researcher develops skills ‘in situ’, which allow a relationship of trust with the subject. The advantages of such empathy and trust have to be balanced against the disadvantages of possible bias caused by the researcher’s own understandings, experience and possible prejudices. It seemed possible that, in this study, the researcher’s previous involvement with teachers might afford an empathy which would allow her to gain participants’ acceptance and trust quite quickly, enabling her to collect data which would not be elicited by a more detached researcher [see 5.1.4, 5.4.1].

Reflection on the researcher’s role in the research process suggested that her understanding of the classroom context would allow her to be sensitive to teachers’ situations and thoughts, allowing respectful and, at the same time, nurturing relationships to develop. Some sharing of experiences would allow participants to understand that the researcher’s expertise had developed in classrooms and that she appreciated their difficulties, not only in terms of the National Curriculum for Music, but in terms of the complexities of the everyday life of a teacher in a primary school.

In this study the advantage to be gained from the extra insights allowed by direct interaction with the subjects, in a field where the researcher was seen as an ‘expert’, appeared to outweigh disadvantages of bias. However, disadvantageous factors and possible researcher bias had to be carefully recognised and honestly described. The researcher, conscious that she was not a detached, objective observer, worked to ensure that her interactions with participants did not compromise or distort teachers’ responses and expressions. It was particularly important to share findings with the participating teachers and to obtain their agreement that the analysis and descriptions truly reflected their perspectives [see 5.4.4(a), 5.5.1, Appendix B].

5.4.2 Ethical issues

The research was approved as to ethical procedures by the Institute of Education, University of London. It was carried out according to the British Educational Research Association's ethical guidelines for educational research[see Appendix A].

5.4.3 Lessons from the pilot study

A pilot study confirmed that case study was indeed a promising methodology for seeking answers to the research questions. Case study evidence was collected in a primary school during four visits by the researcher. One teacher took part and interviews were the principal data source. The starting point for the first interview was the teacher's answers to a questionnaire about her previous experience and education and her ideas about music education. Subsequent interviews were begun by joint viewing of video-recordings of the teacher's music lessons with her class. Participative observation within the school and classroom, as well as document analysis, added to the data collected in audio-recordings of the interviews.

Lessons learned from the pilot study.

- The idea that actions may not always correspond to beliefs or perceptions was supported, emphasising the importance of observing teachers in the music teaching setting as well as talking to them. The participant teacher was adamant that she was not musical and especially that she could not sing. Yet she had accurately taught her class several songs by singing to them without accompaniment. The class sang with reasonable intonation for their age and with musical expression. The teacher sang in the lessons with a good sense of pitch and control of her voice. Merely interviewing this teacher would not have demonstrated this mismatch between perception and action. The observation of her music lessons demonstrated this to the researcher. The joint viewing of the video-recording in the subsequent interview allowed the researcher to raise the issue. The value of the multi-strategy methodology of case study was confirmed as an effective possibility for the main research fieldwork.
- The questionnaire proved to be a useful way to introduce the first long interview session. The teacher had not found the questionnaire threatening and was eager to talk about what she had written in response. The questionnaire gave the

researcher a certain amount of information about the teacher's history in both teaching and music, as well as some idea of particular attitudes and beliefs which had resulted. This enabled a basic relationship between the teacher and the researcher that was developed as the interviews continued. The pilot study did bring up some instances where the questions were ambiguous, a fact which led to refinement of the questionnaire before the main study began.

- The combination of interviews, observations and recordings was useful. The teacher's emotional and intellectual engagement with both her class and the pedagogic and musical content of the lesson, recorded in the videotapes and watched with the researcher, promoted a level of discussion which would have been difficult to access solely through interviews. The teacher's reactions and feelings were not masked by a detachment from the scene of action and the interviews became a two-way construction of understandings.
- The arrangements were seen to be practical and feasible in the time-scale available, although some lessons were learned about how to use the technological resources.

5.4.4 Issues of validity and reliability

(a) Validity

Ethical issues within case study research have been said to be largely concerned with respect. Bassey (1999) suggested that respect for truth and respect for persons were essential aspects of the methodology. This is, of course, true for any social research, but in case study work truth and respect have a particular relation to issues of validity, since only truthfulness will produce information and knowledge which accurately reflects the real world and only a respectful relationship between participants will encourage honesty and openness in conversation.

The emergence of data from multiple sources can provide a measure of triangulation to support validity. In the main study, the fact that similar data was found in interviews carried out over a period of some months provided some confirmation of its validity. Data from interviews was also confirmed by observation, from informal conversations with colleagues and pupils, from written documentation in the schools and from fieldnotes made at every school visit. However, because case study data comes mainly

through human sources, filtered through the researcher from the original actors, it was most important to make thorough checks that the raw data matched its sources. Participant teachers were sent sections of interview transcripts to confirm that they were truthful and accurate. Later, sections of this report where teachers and their schools were discussed were shared with the teachers to confirm their accuracy.

The rich descriptions provided by this case study research have provided a resource of findings which may be openly scrutinised. If the researcher has been truthful to the sources of data, this openness to scrutiny will in itself provide a reassurance of validity. Sections of the analysis were shared with the participating teachers to ascertain whether the researcher had interpreted the data to mean what the teachers had intended and to provide some scrutiny over the findings.

It may be argued that from the largely postmodern ideological perspective within which this research is theorised, validity is in any case a somewhat fluid concept. Postmodernist thinking argues that contexts are constantly changing, relationships are constantly being rebalanced and multiple perspectives must be allowed for at any one time (Apple & Whitty, 1999; Hultqvist, 2004; Usher & Edwards, 1994). Whilst this does not negate the need to ensure that case study descriptions truly reflect the reality of their settings, it means that within those descriptions there is a multiplicity of meanings, some of which may, in the eyes of observers, apparently contradict others.

(b) Reliability

Efforts were made to ensure reliability in the research study. Coding and assessment samples were sent to two independent people, a music education researcher in another university, who did not know any of the respondents, and a primary teacher who was not a music specialist. On average codings and assessments correlated with those of the researcher by factors of 80% for the teacher and 70% for the researcher. [See Appendix H for more details of these correlations]. The study took place over a period of a year, with several visits to the schools over this time. Interviews and discussions with both the teachers and others in the schools suggested that the data was not subject to noticeable change through the duration of the study. The free-ranging nature of the interviews meant that topics were repeated at different visits; similar data emerged when this occurred. Discussions developed in complexity and depth as the series of interviews

unfolded, but the data generally showed a steady level of consistency over the fieldwork period.

5.5 The fieldwork and data collection

5.5.1 The planned visits and actions

The plan for the case studies involved four visits to each teacher. The proposed purposes for each visit were

Visit 1

- To meet the teacher and establish some rapport between researcher and teacher.
- To explain and answer questions about the purpose of the research and the way the fieldwork would be carried out.
- To deliver formal letters to the headteacher and the teacher, setting out the purpose of the research and the ethical considerations and safeguards which would be adhered to both in the fieldwork and at the writing up and dissemination stages of the project. These formal letters followed up informal arrangements made with the teachers by telephone. [See Appendix B for more details of the formal access negotiations].
- To co-sign with the teacher an agreement about the research process [see Appendix B].
- To find out something about the school, how it was organised and, in particular, how the National Curriculum for Music was taught and organised within the school.
- To discover what part music played in school life outside the classroom.
- To deliver to the teacher a questionnaire designed to discover something of their educational, work and music experience up to the time of research and to explore some of their views about music education.
- To arrange dates for future fieldwork visits.

Visit 2

- To observe and record a classroom music session taught by the teacher.

- To carry out an interview, using the questionnaire [see Appendix D] as a starting-point, covering the teacher`s
 - musical and educational biography,
 - perceptions of music, musicians and musicality,
 - cultural perspectives with regard to music both inside and outside school and
 - perceptions of music education.

Visit 3

- To observe and record a classroom music session taught by the teacher
- To carry out an interview, using the National Curriculum for Music Programme of Study as a starting-point and covering
 - practical aspects of music teaching,
 - understanding and perceptions of the National Curriculum document,
 - perceptions about classroom music activities and children`s musical abilities,
 - perceptions of music and music knowledge and how these relate to pedagogic craft skills and teacher knowledge, and
 - perceptions of the aims and purposes of music education in the particular setting.

Visit 4

- To carry out an interview, beginning with a discussion of the teachers` experiences during the recorded lessons and covering
 - general perceptions about schools, education and pedagogy,
 - perceptions about economic and political influences on education and how these impact on individual teachers and settings and
 - wider views about the purpose and practice of education in England.
- To view, with the teacher, sections of the video-recordings made in the previous visits.

Subsequent contact with the teachers

It was proposed that

- (a) extracts from transcriptions would be sent to individual teachers to check their accuracy,

- (b) extracts from the written thesis would be sent to individual teachers for their comments about how well they felt the descriptions and conclusions reflected their experience and
- (c) an outline version of the final thesis would be sent to each participating teacher and school so that they could share the outcomes of the research.

5.5.2 Selecting the cases

Four teachers were selected. This number was chosen as being small enough for sufficient time to be spent with each to develop a strong and trusting relationship. At the same time, working with a group of teachers, rather than just one, would enable some comparisons to be made between them and allow a range of views and positions to emerge.

During the first year of the research, existing contacts were visited and new links were developed with practitioners of primary music in England. Three of these links were chosen as representing areas of diverse demographic profile, a London borough, a metropolitan borough within a northern industrial conurbation and a shire county in southern England. In each of these areas time was spent in discussion with the Local Authority Music Service and in each a link was made with the music advisor with responsibility for primary music. At their invitation, the researcher attended several in-service training sessions in primary music. In each of these authorities the researcher gave a short presentations at a training session and made a request for teachers to join the research as participants and co-researchers. It was emphasised that participating teachers and the researcher would together try to discover what were the factors which made music problematic for many teachers in primary schools.

As a result of these personal outreaches four teachers came forward to join the research.

- Anna, from the shire county, currently teaching Year 3.
- Bridget, from the London borough, currently teaching Year 1.
- Kate and Sally, from the northern metropolitan borough, currently teaching Year 4 and Year 6.

The teachers were all in their early thirties and all professed themselves to be more concerned about their music teaching than their teaching of other subjects. They all stated that they believed that being involved in the research would help them with their music teaching. Anna and Bridget welcomed the researcher into their classrooms and were willing to allow video-recording of their teaching sessions. Kate and Sally were positive about the researcher's attendance in their classrooms but were initially uneasy about the prospect of video-recordings. After discussion it was agreed that, for these teachers, the researcher would teach a jointly-planned session which the teacher would record, following which the teacher would teach the same lesson with the researcher making the recording. It was not thought that this would compromise the research, since the video evidence was not a primary data source. Indeed, it seemed possible that the facility which this offered for the teacher to critique the researcher's skills at the same time as her own might enable some particularly probing conversations to develop. All of the teachers were prepared for the discussions and interviews to be recorded on audiotape.

5.6 Summary of Chapter 5

This chapter identified the research study as being in a social location and concluded that an appropriate methodology for the fieldwork would be found within the qualitative paradigm. The research hoped to make a contribution to primary music teaching practice, by interpreting the presenting problematic situation from the perspective of teachers. In order to do this, the data collected would be required to provide a rich description, which could be used by teachers and others to explore and develop strategies for enabling teachers in music.

Case study was the principal methodology chosen for the research. Within the case study fieldwork, interviews would be the principal strategy employed. These would be supported by some ethnographic observation, a questionnaire and audio- and video-recordings of interviews and lessons.

The chapter also considered some important issues regarding researcher bias, ethics, validity and reliability. Some lessons learned from a pilot study were reported. Finally, the chapter outlined practical preparation and plans for the main research fieldwork.

CHAPTER 6

INITIAL FINDINGS IN RELATION TO THE PROPOSED MODEL

In Chapter 5, reasons why case study seemed to be a promising methodology for this research study were detailed. Four generalist primary teachers who teach National Curriculum music to their classes were selected as the cases. Chapter 6 explains how the fieldwork and data collection proceeded. It then analyses the data systematically to explore aspects of Model 1 (described in Chapter 4). This chapter reports the participating teachers' ideas and thoughts, as it seeks to uncover what these four teachers identified as influential aspects of the policies and discourses which shape the context of their music teaching practice. The participants' perceptions serve to ground the emergent model in the real world of some primary classrooms.

The chapter concludes with discussion of some suggested positive and negative effects on the primary music setting of the particular policy layers and discourses identified in the model. This analysis suggests that the relationships which teachers have with the policies and formative discourses that shape their context can be positive or negative in their effect on teachers. The analysis further suggests that these relationships vary in their perceived importance. Finally, a further phase of review and analysis is proposed, following the emergence from the data of evidence for powerful emotional and attributional factors.

6.1 The case studies

6.1.1 The participating teachers and their schools

The four teachers taking part in the research were

- | | |
|--------------------|------------------|
| (a) Anna | Downside School |
| (b) Bridget | Park Road School |
| (c) Kate and Sally | Riverdale School |

[See Appendix C for descriptions of the teachers and their schools].

6.1.2 Data collection

Details of the data collection programme and school visits can be found in Appendix E. The total amount of data for each teacher is shown in the table below. The quantity of data was considerable; all interview periods were recorded on audiotape and subsequently transcribed in their entirety. The video-recordings of lessons were not transcribed in detail. As explained previously [see 5.3.4] the recordings were used as a focus for some of the interviews.

	Number of interviews	Total interview hours recorded on audiotape	Interviews (total words)	Fieldnotes (total words)	Number of lessons recorded on videotape
Anna	5	4	47,439	4,822	3
Bridget	4	3	21,966	2,447	2
Kate	6	2.5	30,074	4,422	2 (teacher) 2 (researcher)
Sally	6	3	31,596	2,786	2 (teacher) 2 (researcher)

Figure 6.1 Table showing total data collected

A proportion of the interview data was not directly relevant for the research. In order to develop a productive relationship with the teachers the researcher had found it valuable to engage in some informal conversations, interspersed with more tightly-focused interview periods [see 5.1.3, 5.3.1]. All the conversational material was recorded and transcribed

6.1.3 Analysis

The transcriptions of interviews and fieldnotes formed the basis for the analysis. Data from the questionnaires and video-recordings was subsumed into the interviews where it was discussed. This data was also retained separately, for the purpose of checking the accuracy of the interview transcripts and as a form of triangulation for the evidence.

The analysis proceeded through three phases.

- (i) Immersion by the researcher in all of the interview data, in order to develop a full picture of each teacher's perceived position in their particular classroom music teaching context.

- (ii) Selection of the most directly relevant sections of the interviews. The sections which were removed at this stage included, for example, discussions of family events and of future personal plans. Although they had added to the researcher's picture of the individual, some aspects of the teachers' personal situations did not appear to be relevant to their current music teaching practice.
- (iii) Use of NVivo software for detailed coding. The data was coded in relation to the three teacher roles, the policy layers and the four discourse areas identified in the model. NVivo enabled the easy extraction of particular passages for use at different stages of the discussion, as well as cross-relating and cross-collation. It was not used as an analytical tool. [See Appendix F for details of the coding schedules used and examples of coding].

The coding allowed systematic examination of what teachers had said about their behaviours, beliefs and ideas. First, the data identified as representing each role, policy level and discourse area was explored discretely to discover what the teachers had said about each individual element identified in the model. NVivo was then used to identify each of the links shown in the model, isolating, for example, passages where teachers had spoken as musicians about school level policies. These data-sets were explored to discover something of the importance of the links to teachers and whether they were perceived as supportive or problematic.

6.2 Role positions in the music classroom: teachers' self-perceptions

6.2.1 *Identifying voices*

The first coding identified whether teachers appeared to be describing positions, experiences and ideas from within their role as teachers, individual persons, or musicians [see 4.2.3].

For example, speaking as a teacher, Sally says

I don't actually mind teaching it [music], as in I don't dread my music lessons, though I don't find it very easy. (*Sally*)

Referring to her own understanding of pulse in music, that is, speaking from her standpoint as a musician, she said

I don't know, I'd just make it up! I'd either use three or four . . . I'd just say, "Right I'll count in three". Not because I'd listened to it and thought you'd need to count in three. (*Sally*)

Speaking of her activities outside school as an individual person, she said

I listen to the radio, and bits and bobs, but I'm not somebody who's always got a cd on or anything like that. (*Sally*)

Many passages were coded under more than one of these codes, since teachers might speak in more than one voice at the same time. In another example from Sally's interviews, she described how she felt as an individual, her musical understanding and how she was working to improve her teaching skill.

Things like that are hard because I'm not confident, and even though I've read what it means it still doesn't mean very much to me, mainly because I don't understand it. That's where it's the understanding - I mean I don't particularly like teaching singing, because I know that I don't sing in tune. And more and more this year, I have tried to sing along with them. I mean I love singing. I don't have a problem, you know. We can go to singing practice and I'll sing away. I'm quite happy doing that as long as everybody else is singing. (*Sally*)

All four teachers presented each of the three voices, identifiable sometimes as representing discrete role positions and sometimes in combinations of roles. Although each speaker is identified, examples given in the following sections are chosen as representative of all the teachers, unless indicated as the stated positions of only particular participants.

6.2.2 Teachers' voices

All four teachers in the case study regarded themselves as good professional generalist teachers who wanted to be able to teach the whole curriculum [see 1.1.2].

. . . I don't think it's good enough just to say "I can't do maths. I mean I'm not brilliant at maths. I'm not particularly keen, but I can't say "Oh I'm not going to teach maths, it's clearly not my strong point". . . And I think you can't duck out of anything. (*Bridget*)

The teachers all suggested that they were not equally strong in all curricular areas, and displayed a reflective stance about their work.

I suppose as the time has gone on I've become more confident with teaching it [music]. I still don't think that I've got any great music whatever. . . But, you know, I feel the same in a way about ICT, and again there are lots of things that frighten me stupid about ICT. But the children have got to learn it. And I've got to learn it. (*Anna*)

They all acknowledged that music is a place of particular difficulty for many generalist teachers within their professional role [see 1.2, 2.1.3, 4.1].

I don't think really you should be able to duck out of music, and I know it's a difficult one. I know most of my colleagues, a lot of them don't do as much music as they should do. (*Bridget*)

For these teachers, as for any worker who is committed to the job which they have undertaken, there were aspects of teaching practice which they found irksome.

There are certain things that need to be done. And they need to be done because the government says that we need to do them. (*Anna*)

These teachers had not been subject to the huge change in perception of their professional role that had faced teachers who had joined the profession before 1992 [see 2.2.2(d)], since they had all trained within the National Curriculum structure. They apparently saw themselves as working to be highly skilled teachers, within the confines of a quite detailed professional structure with prescribed aims and measured results.

However, some tensions that arose within the professional structure were described. These teachers all appeared to regard their aim as teachers to be more than just delivering a nationally determined classroom curriculum. They expressed a belief that children should be supported in developing as rounded individuals, but felt that this belief was in tension with the demand to teach the prescribed curriculum.

Them as people is really important. Because if they don't develop and they don't learn about themselves, then - how the hell can you expect them to learn about other things? It's also about making them having some kind of success, and if they've constantly got me saying "Oh don't do it like that, don't do this, no, no, do that" you know, they're going to become neurotic! And they're not going to develop. (*Anna*)

At the same time as espousing a wish to do more than satisfy curricular requirements, the teachers seemed keen to satisfy prescribed professional expectation. In this sense the teachers could be seen as “striving after perfection” (Broadfoot, Osborn, Planel & Bucher, 1993, p.18). Anna described how other teachers opt out of non-core areas, and surmised that her life might be easier if she did the same thing.

I think that perhaps those people that wouldn't do that, who wouldn't do drama, possibly wouldn't even do dance. It's always having to prove yourself and prove what the children have done to parents, to Ofsted, to the county . . . and I think perhaps in a way, if I just did what I'm supposed to do, you know just sort of do my literacy and my numeracy . . . and forgot everything else, perhaps life wouldn't be quite so stressful. *(Anna)*

There appeared to be recognition that perfection could not be achieved, but acknowledgement that lack of achievement was bound to cause stress for teachers.

Within the curricular constraints, each of the teachers described situations where they had thought creatively about how to provide optimum learning experiences for their pupils. Kate seemed the least confident of the teachers in the music context, but despite this she looked for ways in which she could challenge and extend the pupils' musical thinking. After using a set composition activity based on groups of three sounds, with a geometric pyramid as a starting-point (the class topic was Ancient Egypt), Kate suggested that this could be extended to consider sound patterns based on squares as well as triangles. Such a suggestion kept Kate within the bounds of her own area of musical competence and security, but supported the needs of some musically gifted children to create more complex music.

I suppose as well, and actually for them, if we had more time, for them to go back and see how they could amend it to do the squares and the triangles would actually be quite good. *(Kate)*

These four teachers apparently regarded the making of mistakes as part of their own learning process, and were confident enough in their class management to stop when an activity was not working well.

I felt a bit miffed when my 'Poverty Knock' [a song] hadn't worked. Because I was a bit stuck then, which is why I said we'd come back to it next time. Because “This isn't working because we're not quite fitting it in.” But it didn't actually bother me, and it didn't bother the children” *(Sally)*

For all the teachers the notion of control was important.

I think it's partly feeling confident that you know how to manage your class. Then I think, you know, even if they go a bit crazy you can get it back. (*Bridget*)

The participating teachers had chosen a profession within which they demonstrated and expressed a desire to be excellent practitioners. They indicated that they were keen to learn from external advice and support sources, including the researcher, but also from their own reflection, thought and study. Whilst there were differences in school context and individual philosophy, the commonalities of their approaches when speaking from the perspective of the teacher role were striking. The observed behaviour of all four reflected the perceptions which they expressed in words.

6.2.3 *Musicians' voices*

The musician voice was defined as the voice used when teachers were seeing themselves, not as teachers of music, but as personal perceivers of music. The teachers all had a view as to whether they were musical and how far they saw themselves as musicians, but in this voice they showed less commonality than in the teacher voice.

Bridget declared herself to be "passionate" about music and her background in music explained her high level of music skills and knowledge [see Appendix C]. Although she made no statements directly assessing her own musicality, or identifying herself as a musician, she talked with ease about music and her involvement in it. She did talk about the musicality of children in her class, confident in her own understanding of what this might mean.

R's very musical, she's got a very musical ear. She was completely absorbed . . . she doesn't do it in a showy-offy way, but she does in a completely intuitive way. (*Bridget*)

Anna, too, was passionate about the place of music in life, referring frequently to how important it was to her.

I don't play the piano particularly well, but I listen to music. As soon as I get in the car to go home, the radio goes on. Or we actually now have a car with a cd player. Which is so useful! So a cd goes on. At home quite often we will not have the television on, but we'll have a cd on. (*Anna*)

She expressed difficulty in understanding people for whom music was unimportant.

I don't understand how you can get people who say "I'm not fussed about music". I just don't quite understand that. (*Anna*)

In contrast to Bridget, Anna, despite her enthusiasm, had a weak perception of herself as a musician.

No. I wouldn't say that I was a musician. I'm not musical . . . if that was the scale, if this was the top end, you know, being able to play an instrument and being a musician, and this is the bottom end, I would say that I'm somewhere kind of, not right in the middle, somewhere just below middle, kind of 30% along the line. (*Anna*)

Also in contrast to Bridget, Anna was unsure that she could recognise musicality in others.

I would be able to say, I think, that some of them are able to discuss what they can hear, and that some are able to compose . . . oh, I don't know, that's really difficult! (*Anna*)

She regarded the description 'musical' as applying differently to children and adults

. . . me as an adult, I don't consider myself being musical. But, as a teacher, there isn't one child in my class that I would say is non-musical. (*Anna*)

Kate, too, regarded music as having a central importance in life. She regretted her lack of ease with music and evidently regarded this as a great loss, saying "I'd just love to not have that fear really". She was clear that she did not want the children she taught to feel as uneasy with music as she did.

Well, I know I've always felt . . . felt guilty when I haven't taught music lessons, you know like if I've dropped it for whatever reason. Because I don't want the children to feel the same way that I feel. (*Kate*)

Despite listening to music often, and singing and dancing with her daughter at home, Kate expressed minimal confidence in her musicality. When asked what she regarded as the marks of a 'musical' person, she talked of knowledge and understanding rather than any innate ability. She did not regard herself as having this to any degree and saw herself existing in a different world from 'musicians', who would be "put up there on a platform!" In assessing children's musicality she would look for enthusiasm and involvement rather than knowledge, but was uncertain about these criteria being "right".

Sally did not regard herself as a musician, although she had some skills and was not afraid to use them in school. She was realistic about how far she could go and where she needed the support of someone with more expertise, but she was willing to try to teach music as a subject within the curriculum.

I mean it doesn't bother me, I'm not thinking now "Oh my god, I've got an hour of music". *(Sally)*

Sally suggested that a musical adult must be able to play an instrument and therefore defined herself as not musical.

Yes, but you don't have to be - like a teacher at my last school, she was musical in the fact that she could play a piano, and she was a pianist, but she didn't like singing. But she's still a musician. *(Sally)*

She did believe that she could assess what she saw as musicality in her children in terms of their skills and capabilities, but not come to a more general judgement.

I can tell who can pick up a rhythm. I know those who play brass and the guitar, and you can see that they've got a bit more of a flair for it, and I could also point out those that can sing well. *(Sally)*

All the teachers discussed the nature of music and what they saw as its constituent elements. Bridget and Anna both spoke in detail about music as a powerful innate human characteristic.

I do want them to start thinking about how they can express things in music, using instruments for themselves or stuff like that . . . because it's something that they innately know. *(Bridget)*

I'm interested in music and . . . how it stimulates the brain in lots of different ways that we're not necessarily going to be able to quantify or understand but they will have an effect. *(Bridget)*

I really struggle with people that are indifferent to music. I mean that's fine, but you know, there are certain pieces of music that I listen to, and they either make my stomach flip, or they make me go goosebumpy, or they make me want to cry. They make me well up. I mean that is quite dramatic, but . . . I don't understand. . . *(Anna)*

Kate too saw music as universal and she was sad that her self-perceptions prevented her from full participation.

It's for everybody isn't it? You know, we've got children in there who are statemented, but look at them! *(Kate)*

...I wish I was more confident to make them get that first word, but I'm so quiet that it was like (lowers voice) nobody was there. *(Kate)*

Sally had noticeably less to say than the other teachers about the nature of music. She had accepted its place in the school curriculum without any particular thought, seeing it as part of a child's whole educational experience, but not as one with a unique importance or power.

I haven't ever thought about it! I've always just presumed that you would - you know, it's just like PE, isn't it? You wouldn't not have - I suppose if it wasn't in you'd wonder why it wasn't in ... to be honest I've never, ever thought about it. About why we do it. *(Sally)*

Bridget and Anna both enjoyed a wide range of musical genres, and were keen to enjoy these with their pupils.

I am classically based but I also used Zimbabwean mbira playing ... I think it's nice for them to listen ... to classical music, but I don't think it's any more or less valid than any other." *(Bridget)*

My husband and I sat one Sunday afternoon and ... "What about the Flying Pickets?" "How about this?" and in fact I meant to bring in the Flying Pickets because that's quite nice because it's a capella. You know it's like there's no other instruments and I just thought it would be interesting to see what they make of that. *(Anna)*

Within the genres of music, Kate was diffident about expressing her own musical preferences, appearing to feel that they might not be substantial enough. Sally did not express any genre preferences.

Musical language and terminology were highly problematic for Kate, who found it difficult to believe that she would be able to learn to understand it.

... when they get to that notation bit. Because I really don't understand that. It's just like hitting my head on a brick wall. ... *(Kate)*

Sally believed that she could acquire new musical knowledge, so particular language and terminologies did not appear problematic.

I know what pitch is, and duration. What's dynamics? . . . Oh yes, I know what that is then! But that's something that, if it's written down I would just look it up in a glossary and I know what it is now, so I can do it, and it doesn't bother me. Tempo's fine. I know what that [timbre] is now. Texture is - well isn't that similar to . . . ? *(Sally)*

In comparison to their self-descriptions as teachers, the participants' expressed perceptions of themselves as musicians were not consistently supported by their observed actions. Only for Bridget were musical self-perceptions and behaviour consistent. Kate's musical self-perception was expressed in extreme terms and she used words such as "useless" and "hopeless". Despite these expressions, though, she showed herself in practise to be musically sensitive and to have a feel for both rhythm and pitch. Showing a less extreme but similar pattern, Anna and Sally both defined themselves as unmusical, but both displayed considerable musical skill both in singing and other musical activities.

6.2.4 Individual voices

The teachers' biographical outlines are given in Appendix C.

Bridget viewed music as inclusive. A primary school which fostered music had been formative of her view.

But in my primary school most children chose, to play one, so that's why we had an orchestra. I mean it wasn't the kind of thing you really had to do, it was just something you could decide if you put your name down for an instrument and it became available you were in, you know you played it and you joined in. *(Bridget)*

The genesis of Kate's perspective on her music education was particularly stark, and she had learned early to see music as exclusive.

I tried for the choir. Oh ye-e-es! Every year at juniors! And the insult was that the lady that did this, you know, the trials for it, she was my class teacher, and even when she knew I was in top juniors she said "Oh, try again next year"! And it was like you know, as thought that would soften the blow! *(Kate)*

Anna's own experience of music was that it was both enjoyable and inclusive.

We had to go and compose about the holocaust . . . We used instruments. We had somebody who played keyboard in our group, so we did have a keyboard. But lots of us played percussion instruments, and I think I seem to remember that one of the group actually, we wrote a poem, and in one verse, the music was going on, and the other one, in a very monotone sort of voice, read the poem that we'd written you know just all on one level . . . (*Anna*)

Anna regarded the positive continuation of her music education at the higher education level as fortuitous. Because she elected to take drama as a main subject at college she had more music input than students in other subjects. This reinforced her view that music was not just for 'experts'. Anna`s musical confidence had been nurtured at each stage of her education and, although she did not regard herself as musical, she did believe that she had a right to enjoy music and to share her enjoyment with her pupils.

Sally appeared to have gone through school with the expectation that music was just 'one of the things you did in school'.

I definitely had a recorder. I think I went into a little room to play my recorder. It wasn't a whole class thing. (*Sally*)

Her own story had not given her a strong negative perspective, however, and placed her in a position where she could allow herself to develop.

I don't worry about having to teach it now. I'm quite happy to go in and have another go at the song and put our composition together. That doesn't bother me at all. Whereas it used to. (*Sally*)

The participants` personal involvement in music-making outside school was varied. Kate, who was so fearful of teaching music, listened to music outside school which she did not see as transferable into school. In stating that her preferred listening genre was motown she appeared embarrassed, suggesting that she felt this to be a sign that she lacked musical understanding or sophistication. At the same time, she took part in what she saw as both educational and enjoyable music activities with her daughter. Kate seemed, as an individual, to be struggling with some opposing musical perspectives. A similar tension could be seen inside school, where Kate knew that she could enjoy musical experiences but also seemed to believe that her knowledge level was so poor that she did not have a right to do so.

For Anna, music outside school was a positive part of life. In school, too, Anna seemed to regard music as an inclusive subject to be enjoyed by all.

Sally's more detached perspective on music inside school reflected her lack of involvement in music outside. Music was something she "quite enjoyed" when it was part of a social situation in which she found herself, but she did not seek it out. In school, too, she taught music "because it's in the National Curriculum", seeming to regard it as a routine part of her work.

At the time of the research Bridget was, like Anna, mainly a listener outside school. However, she explored new genres with interest, as she did in her classroom, and knew that she had performing skills which she could extend in the future.

For all four teachers there was some consistency in the relationships between their individual experiences of music and their perspectives on music teaching. Their own music education experiences and their current musical practices outside school seemed to map onto their perceptions about music inside school.

6.3 The impact of policies on the primary music teaching context

The Model 1 [see Fig.4.7, p.90] identified the teachers' context as being defined by policy and practice decisions made at classroom, school, Local Authority and national levels [see 2.2.1]. During the interviews and field visits, teachers referred to aspects of these layers both directly and obliquely. Investigation of the data showed that all the teachers were well aware of the policy directives within which they worked.

6.3.1 Policies discussed during the interviews

The participants discussed a range of aspects of all the policy layers identified in Model 1. Some of the aspects which they discussed are summarised below. [For more detail of teachers' individual thoughts about the policy layers see Appendix J].

Policy level	Policies areas discussed during interviews	Aspects discussed
Classroom (micro level)	Behaviour and organisation (some negotiated with pupils)	Moving to working groups Tidying up Choosing work partners Presentation of work Noise in the classroom
Classroom (micro level)	Teaching practices	Use of questions Teachers' personal pedagogic behaviours Teachers' organisational practices Ways of reacting to classroom situations
School (meso level)	School schemes of work for music [see 2.2.1]	Degrees of freedom for individual teachers within the schemes Content of schemes
School (meso level)	Constraints on music teaching arising from school level decisions	Time allocation to different subjects Prioritising of particular curricular areas Special school events (book day, special assemblies)
School (meso level)	Monitoring	School curricular monitoring practices The monitoring of teaching Planning policies Assessment and recording
Exosystem level	Local Authority policies	Provision of instrumental music tuition Provision of CPD
Exosystem level	National policies and directives	The National Curriculum: its prescriptiveness; choice of curricular content; its language Heavy privileging of core subjects National Literacy and Numeracy Strategies The standards agenda: levelling and assessment Keeping records of children's progress Ofsted inspections Initial Teacher Education in music
Exosystem level	Ways in which LA and national policies were mediated	Headteachers' role in creating school level policies

Figure 6.2 Policy aspects discussed during the interviews

6.3.2 Teachers' perceptions: the impact of policies on the primary music classroom

This qualitative research study does not claim to be able to make an objective measure of the strength of the relationships between teachers and the elements of their setting which are identified in the model. Indeed, such relationships can only be identified as subjective perceptions uncovered during the case studies. However, in order to make some comparisons as to the relative importance and perceived significance of these relationships, an attempt was made to assess the relative strength of the links shown between the teachers and the policy layers shown in the model.

Each issue identified by the teachers from within the policy layers was noted. For each issue an estimation was made of how strongly teachers perceived it to impact on their teaching of music. A five point scale was used to make these assessments.

- -2 Teacher perceived a strongly negative impact on their context
- -1 Teacher perceived a small negative impact
- 0 Teacher perceived neither positive or negative impact
- +1 Teacher perceived a somewhat positive impact
- +2 Teacher perceived a strong positive impact

[See Appendix G for more details about how the assessments were made].

These assessments were made by the researcher. For purposes of reliability, a sample of issues was also assessed by two independent assessors [see 5.4.4(b), Appendix H]. Such estimations, while not being conclusive, may indicate whether teachers felt that aspects of policy at the different levels were generally supportive or added to the challenge of their perceived problematic situation in teaching music.

The assessments suggested that, at classroom level, the policy constraints generally seemed to be perceived by all the teachers as having a high and positive impact on their music teaching settings. This is probably unsurprising, since classroom level policies are largely devised and implemented by teachers themselves. At school level, too, policies were apparently seen as having high impact on music teaching, but were not necessarily regarded positively by the teachers as welcome directives. So, although the link between participants and this meso level of policies can be seen as strong and mainly positive,

teachers also have some negative feelings about it. At LA level the few recorded comments by teachers almost all registered as having neither positive nor negative effects. At this level the teacher-policy link can be characterised as weak. However, national level policy constraints, like school level ones, were perceived by the teachers to have a high impact on their contexts. In contrast to policies at the meso level, though, the teachers' links with this part of the exosystem appeared to have an identifiably negative weighting.

For comparative purposes the diagram below was developed to show these suggested strengths and characteristics of teacher-policy links in visual terms. Within this picture green arrows show a perceived positive impact of policies and red arrows show a perceived negative impact. The relative thickness of the arrows denotes the apparent relative strength of these perceived impacts.

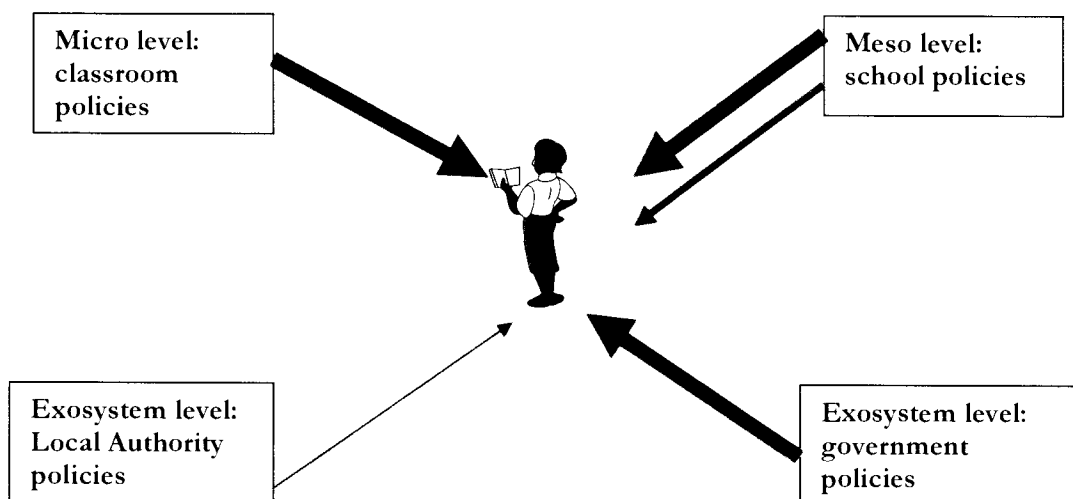


Figure 6.3 A visual representation of the perceived strength and characteristics of links between the teachers and identified layers of policy

In the terms of the model, this picture suggests that links between teachers and the micro level of their music teaching context are strong and perceived as supportive. At the meso level links are also strong and mainly seen as positive, but with some significant negative aspects. Links between teachers and the exosystem also appear to be perceived as strong, but in the case of national policies teachers appear to find them challenging and not always supportive of their music teaching practice.

6.4 Discourses of society in relation to the primary music setting

The discourse areas identified in Model 1[see 4.4, Fig.4.7, p.90] were

- politico-economic
- educational
- cultural and
- musical

The teachers all expressed views on all four discourse areas. Aspects which seem significant to the participants are summarised below.

6.4.1 *The politico-economic discourse*

[See 3.2.1]

The four teachers all accepted the National Curriculum as a given structuring element of their context, although they did identify problems. These included the privileging of the core subjects and the danger of the curriculum becoming unbalanced [see 6.3.1, Appendix J]. Teachers also saw difficulties regarding political centralisation of education and the economically-drive standards agenda.

Despite its centrality to their work, it seems that teachers may not use the National Curriculum documentation directly. The teachers in the study did not regularly refer to the formal documentation of the National Curriculum for Music.

I have to say, I have to put my hand up now and say I don't very often look at it! (*Anna*)

In some cases this was partly because the school's schemes of work mediated the National Curriculum for them.

I've always had a music scheme, where the music coordinator has said "This is what you teach", and therefore they knew that we were covering the National Curriculum, so therefore I didn't actually have to look at it. (*Sally*)

Not only was the language of the National Curriculum seen as difficult, but some teachers believed that items within the curriculum were simply beyond their capability, and therefore preferred not to contemplate them.

“Sing songs in unison and two parts...” Yes...I mean you see, I would just, with music, probably with music and not anything else I would think “Right, well, I’m just about able to sing a song but you’d be joking if you think I’m going to do it in two parts...!”
(*Sally*)

These teachers recognised that their preparation to teach music may not have been adequate [see Appendix C] and good subject coordinators were valued. Riverdale and Park Road had strong coordinator support in place, but at Downside Anna found herself helping parallel year teachers with their music planning. Kate would have valued the allocation of more time to music support.

When you’ve seen somebody doing it and then having a go.
Because we’ve done that here, but then nobody ever watches you have a go. (*Kate*)

Kate also suggested that for some coordinators there was a problem of confidence both within themselves and in terms of other teachers’ acceptance of their expertise levels.

I think as well coordinators in the past they don’t always feel...you know, qualified enough. (*Kate*)

Teachers manage a complex professional world with many demands (Goodson, 2003; Hargreaves, 1994) and these teachers talked about the constant need to make choices.

I can be guilty of “Ah, this week I don’t know, do I really want to do music? You know, I really need to get the science done, or I really need to get...” But I do that with drama as well. (*Anna*)

Managing the workload often demands significant input from teachers, who may flag under the pressure to achieve the minimum requirements.

I know you’ve got to be accountable, you’ve got to report back to people. But there is a huge amount of pressure on teachers to get all these things done. And teach the children how to be children. (*Anna*)

These pressures, even for a teacher such as Anna, with considerable craft knowledge and skill, could cause loss of perspective amidst the complex demands.

But you get preoccupied with “Oh they’ve got to learn this” and “You can’t do it like that, you’ve got to do it like this” in order to get that objective in and the children to have learnt it. (*Anna*)

The teachers in the study may not have been directly conscious of the economic agenda about producing future contributors to the economy, but they all registered concern about how such an agenda could unbalance the curriculum. The teachers suggested that access by children to subjects such as drama and music could easily become patchy, even though such subjects were regarded as highly valuable to pupils' personal development. Bridget's thoughts about the value of topic-centred teaching were not overtly part of a discussion of economic discourse, but she referred to the introduction of the National Curriculum as being the time when the government pressure was put on schools to follow a more directly utilitarian agenda and was aware that political and economic discourse agendas were implicated in this pressure. She wanted her pupils to learn to think independently and to have time to develop emotional literacy. For Bridget, the freedom to overlap subjects and follow a less prescriptive and biased curriculum was an important part of this agenda. For Kate, too, freedom to mix subjects was not only a promising way forward in developing her music teaching, but also an important part of delivering a coherent, balanced experience to her pupils. She was aware that, because the class moved to a music room for the lesson, she tended to teach music discretely in contrast to other subjects where Programmes of Study could overlap more naturally. Both teachers, though, saw decisions about how the school's teaching and learning organisation responded to the economic agenda as being in the headteacher's domain.

The effects of the management paradigm may be less obvious in small than in large schools. At Riverdale and Park Road the whole staff was said to work as one team, sharing the tasks. At Downside, a larger school, year-groups were a central element within the school management structure. A consistent whole-school system of monitoring teaching and learning was regarded as useful by all the teachers, though, and where strong management benefited children it was welcomed. If children were to have a progressive experience through school, for example, it was seen as important that class teachers were aware of what children have learned in previous classes.

So if you're assessing them, and saying well these children are actually fine and can move on, it makes . . . the next teacher's life a lot easier, but it also means that those poor children aren't repeating the same things. (*Anna*)

Where management levels were seen as out of touch with reality, as at Downside, where Anna believed that the headteachers was unaware that some teachers did not teach

music, the management paradigm could be seen as having a negative effect on teachers' practice.

6.4.2 The educational discourse

[See 3.2.2]

Teachers are central participants in the educational discourse of society, and the ways in which they perceive its impact are implicit in many other sections of this analysis, particularly the discussion of the teachers in their role as teachers [see 6.2.2]. However, some new points about their perceptions of the educational discourse did emerge during analysis of the data sections coded for this area.

The participants saw the inclusion of music in the National Curriculum as positive, both for its own distinctive value as a subject and as a subject with a number of more generic contributions to make to children's development.

You know I've got quite a lot of musical ones in here and it gives them an avenue to explore their musicality and it gives the other ones something to explore and it gives them a voice in music.
(*Bridget*)

There are social skills in there and . . . it's not just verbal is it? It's written as well, and it's for everybody isn't it? (*Kate*)

Anna, Kate and Sally thought that their pupils' experience of music in primary school was stronger than their own had been, regarding the change as a welcome development.

I can remember singing songs. But I don't remember doing anything like I do with my children. I just don't remember it. We used to do hymn practice. We used to have a tape, some kind of a tape. I can remember singing in our classroom to a tape. And I think that was about it. (*Anna*)

The teachers' acceptance of the National Curriculum was not without criticism. Curriculum overload led to timetable compromises and the subject content in music was seen as too large. The structure of the National Curriculum in discrete subjects was seen by some of the teachers as potentially diminishing the educational experience of children. Bridget found Park Road's topic-based curriculum, although she thought it was unusual in contemporary primary school practice, to be enabling and exciting for children.

Anna was committed to supporting all her pupils in such a way that they could achieve success. She saw music as being an ideal place for this to happen because of its open nature.

The fact that the National Curriculum is one of entitlement was acknowledged by all the teachers. Music was seen as part of this agenda. Indeed, music's lack of verbal content and the way in which practical involvement could encompass every level of skill and previous experience was seen as a strength. For Bridget, the involvement of children with a wide range of experiences was a strength of music for learning personal and social skills. This applied both in terms of the ethnic diversity of her class, with its concomitant range of language skill, and in terms of the diverse musical experiences which they brought to school. The learning of discrimination between different styles of music and of tolerance of different tastes was also seen by Anna and Sally as a contribution to the maturing child's understanding.

Music played a part in the informal curriculum of all the schools. Anna talked in some detail about school productions, in which as the drama specialist she played a major role. The teachers also talked about extra-curricular musical activities such as instrumental lessons and choirs. School expeditions sometimes involved music. An example was the visit by Sally's class to a local World War II attraction, which was primarily curricular extension for history, but where the class were asked to learn some songs from the period. The usefulness of public performance, both on a small scale within the classroom and on a larger scale in school level performances, was explained by all the teachers as a way to develop children's self-confidence and self-esteem. Within this activity too, again at a range of levels, opportunities for children to take on leadership roles were valued by these teachers.

Although all the teachers in the study were committed wholeheartedly to the concept of generalist primary teaching, they all suggested that music might be a subject with special problems, some of which would be best solved by the judicious use of music specialist teachers. At Park Road, with its skilled music coordinator, the additional value of the visiting pianist was seen by Bridget as "a bonus". Perhaps this was because the pianist filled, for Bridget, the one gap which she perceived in her necessary music skills. Possibly because she had a high level of understanding about what teaching music could

involve, Bridget thought that, although everybody should be encouraged to teach music, there might be rare instances where a teacher “really didn’t have any idea how to teach it”. In that case, she suggested, specialist teaching might be the best answer. She did say, though, that it was more enabling for teachers to have a specialist teacher who worked with them rather than a specialist who took over, echoing the thoughts of the other teachers.

It would be better if they worked with a teacher rather than just kind of took it away. (*Bridget*)

Anna, Kate and Sally all valued the support of specialist teachers, but did not believe that music should always be taught by specialists. They saw the ideal situation as being one where music was part of the child’s holistic classroom experience.

But yes, I do agree, it needs to be in the classroom and it needs to be alongside everything else. (*Anna*)

Their expressed view was that specialists could enhance generalist teachers’ skills, in particular helping them to develop both subject knowledge and subject-specific pedagogic knowledge. The study itself had provided the teachers with such support. Sally said that the support of the researcher with her specialist music skills and knowledge had helped her “massively”. Anna had been reassured by the presence of the researcher and by discussion about her lessons which suggested that despite her perceptions she might be a competent teacher of music.

6.4.3 The cultural discourse

[See 3.2.3]

Within the vast area of society’s cultural discourse, some topics seemed particularly important to the teachers in this study.

When asked whether they saw themselves as creative people all the teachers assumed that they were being asked about being creative within teaching. They discussed the ability which all teachers need to be creative when unexpected events occur. In a primary classroom life can be unpredictable and all the teachers saw adapting round their situation to be part of their job. Indeed, they saw this necessity as inherent in the task of guiding the learning of up to thirty individual children.

In discussions of the creative nature of subjects, the teachers` expressed thoughts slid between ideas. They spoke of the imaginative creation of artefacts and performances, of creativity in intellectual thought and of the creativity of teaching, but the topics were not always clearly differentiated. The school subjects which were defined by these teachers as creative or having creative elements were art, music, drama and dance, and aspects of literacy. Kate saw herself as a creative teacher within subjects as well as within teaching skills, but Sally expressed her discomfort with the more creative aspects of the curriculum.

I`m less confident with the music, the art, the literacy kind of things. . . . You see I`m not artistic either. *(Sally)*

Anna was frustrated with people who could not see that drama was about being creative and thinking creatively, rather than about particular knowledge.

I think a lot of drama should take place in the classroom. I mean people think of drama and they think of big productions. It doesn`t have to be like that. You know, it`s about making still images, it`s about thought tracking, it`s about hot-seating, it`s about, you know, it`s about all of that. *(Anna)*

She believed that problems which teachers had with music foundered on similar misconceptions of what creative teaching was about.

I wouldn`t say that I shouldn`t do it because I`m not a specialist. I mean there are things that I can give to the children that will develop them musically. I might not be able to continue that, but I will be able to take them a little bit further. *(Anna)*

Bridget had highly developed ideas about how music could interact with children`s cognitive development. She was keen to use its creative aspects to develop thinking skills.

They know instinctively some of the stuff, but it`s giving them the ability to get what they kind of know in their subconscious into their conscious part of their brain and be able to actually talk about it, and think about what they`re doing with it rather than it just be. Because they knew when we were doing the clapping and stuff and I`d do kind of an angry clap or a happy clap. They know it, but they wouldn`t know why. *(Bridget)*

This theme of music as a powerful tool for developing conscious creative thought was also taken up by Anna.

Whenever I ask them a question it might be to feed in a bit more knowledge, to feed in a bit more language for them or it might be

to move them on that little bit further. So if they`re doing something, and maybe they`re trying to be a tiger, that`s their piece of music, that`s what they`re trying to create - when you ask them questions you`re trying to draw out the tiger, so what does a tiger sound like, how can you, how do you create that feeling of tiger? *(Anna)*

Bridget also believed that music could help children to learn to question and refine their creativity.

So it`s to get to that, you know, how are you playing that to make it sound like that? Why are you doing that to make it seem like that? To get them to actually think about what they`re doing rather than just automatically doing it. Experiencing the effect of that . . . *(Bridget)*

All the teachers said that their pupils listened to music outside school. None of the teachers were critical of their pupils` taste for what they saw as a largely restricted diet of popular music, but they were keen for all children to know a wider range of music. For Anna and her husband pop music was one of many genres that they enjoyed. However, she saw her involvement in pop music as being of a different kind to children`s involvement, which she saw as less discriminating and more dependent on social fashions and social pressures.

Bridget commented on the fact that children have variable and mixed access to music outside school and was keen to connect these with their experiences with music inside school. For Kate, who was so afraid of music in the school setting, music outside with her young daughter could be a pleasurable experience; inside school music was an arena for anxiety. These teachers felt that if a gap between children`s music inside and outside school existed it was part of their job to bridge it and extend children`s experiences.

‘School music’ as a limited set of the wider notion of music was understood to mean the music of the National Curriculum. Although Kate said that she “would know what was in school music,” she was conscious that her knowledge was only of “overarching” concepts rather than of a level of detail that would give her confidence in planning and teaching. Sally believed her knowledge of this music to be “maybe not zero, but very low.” She felt that her knowledge of what she perceived as the National Curriculum music content was so low that she could not hope to understand it, although this self-perception was not borne out by observation of Sally`s teaching.

All the teachers were happy to use a wide range of musical genres within school. Anna saw this as essential to enabling children to have choices themselves.

Purely and simply because, when you're asking children to listen to music, if you're giving them the same things, then you're not giving them a variety of whatever music. I just think if you only listen to one particular style then I think that you're limited in what you can get the children to do, or listen to, or play. (*Anna*)

Bridget, too, was keen to give children choices to help them to form confident and supported personal judgements.

So they had kind of that individuality about I want to listen to this that and the other, and they can choose - and I think that's good really if you've got a range of music for them to choose from. (*Bridget*)

Only Bridget discussed the multicultural agenda specifically. Park Road had a broader ethnic mix than the other schools involved in the study and Bridget's was the only class involved that included a number of children with noticeable problems in English speaking. For Bridget, music was a communication tool where lack of language skill was not an excluding factor. Kate made the same point in relation to children for whom English was the first language, but whose linguistic skills were not strong.

6.4.4 The musical discourse

[See 3.2.4]

The notion of musicality and the definition of 'musician' presented as a hugely important topic for teachers within the musical discourse, perhaps because they considered that their beliefs about this defined them as music teachers [see 6.2.3 for more detail].

All four teachers saw singing as a positive experience for most people, whether they could sing well or not. Facilitating singing was seen as an important task by all of them, from Bridget and Anna, who felt confident that they could do it on their own, to Sally and Kate who relied to different degrees on the music coordinator to teach songs to their classes. However, fear of singing in public or inability to lead children in singing were seen as signs of not being 'good' at teaching music. Whilst, in other subjects, teachers might express an area of weakness without feeling that this signified a broader inability to

teach that subject, the inability to sing fed Kate's and Sally's fears that they could not be good music teachers.

Rhythm work was another area where teachers could experience anxiety. Bridget had no fears in this area, believing that rhythm work was at the core of sound musical development. Sally experienced some difficulty in keeping children under control in a rhythm activity and was not sure how she could improve her ability in this area. However, although puzzled, she was not anxious because she did not feel that she had lost control of the class. Sally believed that her strong pedagogic skill could overcome weaknesses in music skills. Kate, on the other hand, experienced real fear of losing control of the class in a similar situation.

I lost the plot completely! I was petrified! Because as soon as they start playing a rhythm I lose it, because it's like I can't listen to two things at once! I'll have to kind of watch who I sit next to as well, because if somebody's lost the rhythm I'm lost with them! *(Kate)*

After the discussions that took place during the fieldwork, Kate apparently felt enabled to take a little more risk. Even though she had previously seen dealing with standard notation as "like hitting my head on a brick wall", she had some success in the latter part of the period in a Year 6 group activity with an optional standard notation component.

... and today they were writing down the cards with like the 'stringy spaghetti', and they were trying to write down some form of notation for their own, and one of the groups was doing a lot of musical notation. And I was trying to think back to like what I'd read and things like that, and I thought "I think it's the one that's joined up" and I don't know what they're called and like you know, this shape [Kate shapes a note in the air] "I think so but I'm not sure" - and C plays an instrument, so we got C to come over and clap what we'd put on the paper, and it was right! So like we were all [Kate gestures cheering]! *(Kate)*

Music knowledge acquisition did not promise to entirely diminish fear. Anna said that she was "frightened by music, even though I've got some musical knowledge." For Anna, successful music teaching required a level of directing skill, which presupposed a level of familiarity with the resources being used, although not a high level of music knowledge. Bridget's high level of music skill and knowledge gave her subject confidence, but, perhaps because of her greater knowledge, she felt that it was particularly important in music to plan thoroughly and have clear objectives.

It does take a lot, you do need to think, it does need careful thinking about how you're going to structure a music session. It really does need a lot of time and effort. It's not something you can just, if you're not really sure what you're doing you can't just muddle through a session, you have to kind of know what your aim is and what you're actually going to do. (*Bridget*)

All the teachers believed that a lack of musical self-esteem was a barrier to really effective practice in music. They expressed the idea that stronger regard for themselves as musicians would improve their music teaching. Bridget already appeared to have a high level of musical self-esteem, but the fact that Park Road had an unusually talented and highly skilled music coordinator highlighted her self-perceived inability to transfer this to the teaching context. Anna, Kate and Sally all had high self-regard for their performance as teachers, seeing their expressed lack of self-esteem in music as a straightforward result of their lack of skills and knowledge. Anna and Sally both believed that their professional skills would overcome their perceived lack of musicality if they had sufficient skill and knowledge in music. Bridget believed that her musical self-esteem would be enhanced by the acquisition of keyboard skills.

Kate's problem was more acute. Her very low musical self-esteem contrasted starkly with her high professional self-regard. Performance was apparently not her problem, since she happily worked with drama. She had tried to analyse her problem in music, but without sufficient success to move herself forward.

In any other subject it's fine you know, I mean in any other subject if something went wrong I would say "That hasn't worked. We're going to pack away and we're going to do something else". But in music I don't like to, no, and I think it's probably because I do feel really insecure in music, and it's admitting failure again. . . . I need a psychoanalyst, don't I?! (*Kate*)

For Bridget and Anna, the emotional content of music was crucial to its importance as a curricular subject. They believed that music was a prime tool through which children could be faced with their emotions in a safe and controlled context. Anna added strength to this interpretation, saying that although she found listening to be a very positive experience, she found the emotions which music can engender to be "scary" at times. Bridget, Anna and Kate all expressed strong personal emotional reaction to music in particular situations. Bridget and Anna seemed able to detach themselves from the emotional entanglement with music when thinking about curricular music and how to

teach it, but, for Kate, it seemed that the inherent affect within music had closed down her ability to see it objectively. The fear of performance, which affected Kate so acutely and to some extent affected Sally, may have led to their feeling of being somewhat estranged from music. The fact that Anna, Kate and Sally felt less able to find out subject knowledge for themselves in music than in other subjects was puzzling, since they were such confident teachers. Their remarks, however, suggested a belief that they did not have the same right to this knowledge as to other subject knowledge.

6.4.5 Teachers' perceptions of their relationships to the discourses

Teachers' views about the impact which the four identified discourse areas had on their context of practice were assessed in the same way as their views about the impact of the layers of policy [see Appendices G, H].

Regarding the politico-economic discourse, the evidence suggested that, although there were some positive relationships between the teachers and the political aspects of the discourse relevant to their practice, the link had stronger negative components. The formation and implementation of a National Curriculum, with its attendant practices standardising educational quality, was seen as positive. These gave a clear structure for teachers in all schools and ensured a minimum level of education to all children.

However, the participants expressed strongly negative feelings about how these policy moves had worked out 'on the ground'. They experienced pressures as a result and felt a degree of estrangement from the discourse. Teachers' perceptions of the economic aspect of this discourse, too, were mixed. They did welcome some of the attention which education has received under its auspices, but found the practical outworkings of its agendas difficult and their impact on the teaching setting both direct and stressful.

The teachers appeared to be largely positive about many aspects of societal educational discourse. Aspects of the discourse with which teachers were uncomfortable were generally accepted by them as part of the 'professional package' of being a teacher.

Towards the aspects of the cultural discourse which arose during the interviews, teachers had a largely positive stance. The small negative perceptions came almost entirely from Anna and Kate. Anna had reservations about the effect of easily available professional reproductions of performances, believing that contact with live performance had led to

experience of the arts within the curriculum becoming devalued. Kate's discomfort with music inside school appeared to be exacerbated by her view that parts of the cultural discourse identified musicians as a professional elite, to which she could have no access.

The teachers in the study seemed to feel that much musical discourse in society adversely affected their context as music teachers. They identified some positive aspects, largely during discussions about listening, welcoming the wider range of genres now available for listening both inside and outside school. There was also some positive perception that children were now more likely than in the past to have access to musical experiences. However, these positive factors seemed to be outweighed by negative perceptions around music skills, music knowledge and musicality. The musical aspects of the over-prescriptive curriculum, too, gave rise to negative expressions, as did the National Curriculum's inaccessible and alienating musical language.

Summarising the teachers' thoughts about these discourse areas suggests that all four have both positive and negative impact. They were not all alike, however. Issues within the politico-economic and musical discourses drew particularly strong responses from the teachers. In both of these discourse areas, though, the overall impression, supported by the detailed assessment exercise [see Appendix G], was that the teachers appeared to have a greater number of negative than positive perceptions. In contrast, teachers seemed in general to draw support in their music teaching from the cultural and educational discourses.

A visual representation of the comparative strengths and characteristics of the links between teachers and the discourse areas identified in the model is shown below. As in Figure 6.2 above, green arrows indicate positive impacts of discourse areas onto teachers' contexts and red arrows show perceived negative influences. The thickness of the arrows denotes the apparent relative strengths of these perceived impacts.

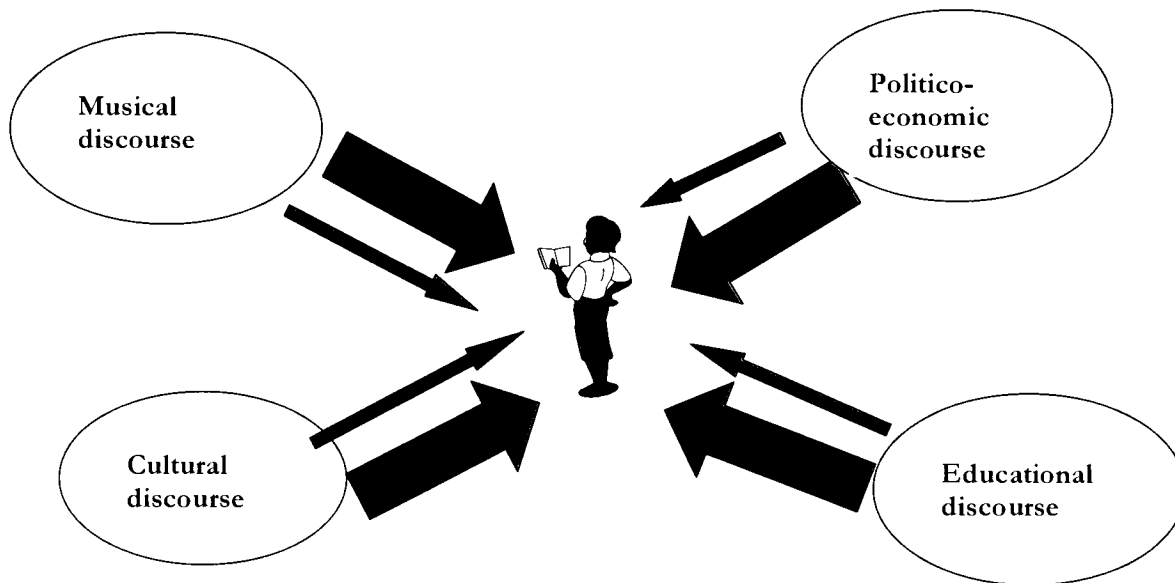


Figure 6.4 A visual representation of the perceived strengths and characteristics of links between the teachers and identified societal discourse areas

In the terms of Model 1 [see Fig.4.7, p.90], this picture suggests that some of the teacher-discourse links are more supportive than others. The discourse areas which teachers suggested had positive impacts on their music teaching context were those which they saw as generally supportive for the teaching of National Curriculum music. The teachers in the study seemed to believe that in the cultural and educational discourses they might find support in developing their music teaching practice. In contrast, they appeared to feel that the politico-economic and musical discourse areas might be the source of some of their perceived difficulties in music.

6.5 Grounding the model in reality

Model 1 appeared to function satisfactorily in developing a picture of generalist primary teachers in the classroom music setting. It seems reasonable to claim that the model can represent a real world concept of how teachers relate to the forming elements of their contexts. The teachers in the study did speak from each of the three role positions when talking about their practice and they did have things to say about both the layers of policy which surround them and the four areas of discourse which are integral to the formation of the primary music setting. There appears to be evidence to suggest that some links between teachers in their different roles and areas of the

discourse are supportive, while others are less helpful to generalist teachers working to improve their music teaching. These more negative links present a challenge, and perhaps need to be investigated further.

6.5.1 *Emotions*

In large sections of the data, particularly those implicated in negatively-characterised links, teachers displayed strong emotions. This displayed emotional affect was sometimes so strong as to be almost disabling. For example, Kate described herself in a situation in which she had experienced a high level of fear.

I was watching this and I could see how scared I was doing this song. "You can come in" . . . the barrier, body language though!
(Kate)

Sally, although a very confident teacher working in an open plan school and accustomed to being observed at work, was threatened by the idea of somebody coming to watch her music teaching.

It's the fact that because I thought I couldn't teach music, the thought of somebody coming to see something you don't like teaching is far worse than somebody saying well I'm coming to see your maths, because I'm like, right, OK, that's fine, because I can sit down and I can plan my maths lesson and I know what I'm going to be doing and I can pretty much know that it'll be all right. Whereas had you, had you said - it would have been even worse if I'd have had to do it without seeing yours first. I don't think I could have done it. (Sally)

Anna expressed considerable anger about the pressures within her job which prevented her from enjoying it, making her unsure if she wished to continue.

So yes, I do enjoy elements. I don't really want to give up on four years' training. I do enjoy elements of my job. But I do find things, and particularly at this time of year, you know with end of year things, and pressure of you know, reports, of SATs tests, you know, all of that it's just [Anna makes panic sounds]! (Anna)

Bridget was affected in her teaching by a fear that she was not teaching effectively, despite good feedback which she had received.

You know, when we did Australia we did a whole load of dreamtime painting and made didgeridoos and stuff and that was you know historical and so you know, so I do do it but I sort of feel I don't really do it. Same with music, I feel I don't really do it properly. (Bridget)

Examples such as these suggest that it may be useful to investigate further the action of emotions and the effects which they may have on teachers' behaviours.

6.5.2 *Attributions*

Teachers also talked, in some cases, of attributions for their negative perspectives and perceptions. Kate was clear in her own mind that the cause of her huge fear about music was her own experience of school music at secondary school.

Secondary was a lot of singing as well. Every single session was you used to sit in a circle and I remember it now, it was awful, and you used to have to stand up and sing on your own, and if you were OK you were allowed to carry on, and if you weren't you sat down. So of course I sat through years of music lessons. And then you'd go away and you'd use the instruments and things, but it was almost, it was always an assumption you knew, you were musical. And if you didn't understand it was never clarified or anything like that. And I think that's why I've got a block about it. *(Kate)*

Sally blamed her perceived lack of ability to sing in tune for problems within the music curriculum.

I don't particularly like teaching singing, because I know that I don't sing in tune so, without having a tape, I can't do it. And I also find singing, teaching singing difficult because I can't hear. I mean I know that this class sing nicely, and if they sound out of tune I can pick that up. But I can't pick up that they're slightly out of key, or because we were learning a song for the World War II topic, and we'd sung it - we were only chanting it really, but they'd taught it us when we went to the air raid shelters, and I wanted to put it in my assembly. So we were singing it, and [music coordinator] said to me, she said "It was all right", I said "Did that sound all right?" and she said "Yes, it sounded all right, but they went out of key". Well I would have never picked that up in a million years. I like singing. It's the fact that maybe I would suddenly have to start them off. I haven't got that confidence because I'm not in tune. *(Sally)*

There is a body of literature on attribution effects and motivation. The evidence from the analysis suggested that this literature, too, might hold relevant insights into teachers' perceptions.

6.5.3 Group identifications

The teachers appeared to identify themselves strongly as teachers and to be comfortable as full participants within the profession. However, they all believed that they needed more skills in music, as well as help in using their pedagogic skills in the music context. Anna, Kate and Sally saw the acquisition of these skills as problematic. They seemed to perceive music knowledge as in some way special and to feel that they did not have a right of access to it. In order to increase their music teaching ability, they felt a need for support in entering areas of knowledge in which they did not feel themselves to be legitimate participants. The literature on group membership, group alienation and group participation may perhaps furnish further insights into the teachers' problems in music contexts.

As a result of these significant features, identified in the initial findings of the research, a second literature review and further analysis of the data were planned. These would explore the areas of emotions, motivations, attributions and groups and communities of practice as they relate to teachers in their music teaching setting.

6.6 Summary of Chapter 6

The chapter began by briefly outlining the process of the fieldwork and explaining the stages of the analytical process. Evidence for the participating teachers' perceptions of themselves as teachers, musicians and individual persons was explored, using illustrations from the data.

During the fieldwork the teachers had spoken about all of the layers of policy which surround them when they work as teachers of curricular music. These policy layers were seen to have varying impacts on the teachers' work in music. It was suggested that teachers perceived some of the links shown in the model between themselves and their contextual policy layers as positive and helpful and others as negative. Assessment of the participants' comments about aspects of policy suggested that classroom (micro level) and school (meso level) policies were seen as generally positive, but policies within the exosystem which emanated directly from the government were seen as more strongly negative in their impact.

Issues which the teachers raised from within the four discourse areas were discussed. Evidence from the data was used to assess the strength and nature of the teacher-discourse links identified in the model. Overall it appeared that the links between the cultural and educational discourses and the teachers were viewed as positive and supportive to their music teaching. In contrast the politico-economic and musical discourses appeared to be seen as having considerable negative impact, providing an implication that they may be significant to teachers' perceived problems in music.

The participating teachers had displayed strong emotions during the study. Issues of attribution had been raised, as had concerns about relationships with some possibly enabling groups and communities of practice. Further literature review and data analysis was planned to explore these issues.

SUMMARY OF PART 3 OF THE THESIS

Model 1, developed in Part 2 of the thesis [see Fig.4.7, p.90], was the basis for the choice of methodology for this research study. The research questions being addressed were about the nature of relationships and about teachers' perceptions of their practice, social areas that called for a qualitative methodology. Part 3 of the thesis has discussed the choice of methodology for the fieldwork and described the fieldwork process.

Case study was chosen as the principal methodology for the research, since it would allow some probing in depth of the relationships between teachers and their context which had been shown in the model. In Part 3 the processes of the fieldwork and the initial data analysis have been described. This initial exploration of teachers' relationships with the policies and formative discourses which shape their music teaching settings has suggested that these elements can be perceived by teachers as both positive and negative in terms of their impact on their work in music teaching. They also vary in importance to practising teachers.

The evidence emerging from this initial analysis has suggested that Model 1 does in some measure describe the situation of primary teachers working with National Curriculum music. However, the data also produced some unexpected findings and suggested that this analysis had limitations. The participating teachers displayed considerable emotional affect as they talked about their work and their settings. This dimension of the data was strong enough to suggest that emotional and attributional factors might be powerful influences on teachers' perceptions of their music teaching practice. The data also implied that teachers believed that musical knowledge and skills might be particularly difficult to acquire and that communities of practice which might enable such learning might not be open to them.

Part 4 of the thesis will describe a further period of literature review and analysis, which critiqued Model 1 with respect to these features of the data.

PART 4

CRITIQUING THE FIRST MODEL

Part 3 of the thesis described the research methodology and fieldwork, making some initial analysis of the data collected. Some findings which emerged from this initial analysis suggested that there might be an important dimension of the primary music setting which related to teachers' feelings about their music teaching practice. Whilst the nature of the links in the original Model 1 [see Fig.4.7, p.90] had been examined in relation to their intellectual and practical content, this aspect had not been included in the earlier literature reviews and was not part of the first analysis.

Part 4 will review literature which may enable further analysis of the original data with particular reference to the emotional aspect of teachers' responses and observed behaviours. It will then re-visit the fieldwork data to analyse how emotions, motivations and attributions may be significant in addressing the problems of confidence which teachers perceive in their music classrooms.

CHAPTER 7

AN INTRAPERSONAL PERSPECTIVE: THE LITERATURE

The data analysis described in Chapter 6 suggested that the teachers in this research study had an awareness of the links between their complex context and its forming discourses. Some links were stronger than others and some more positive and enabling than others. However, the initial analysis raised further questions about the nature of some of the links, particularly in terms of the teachers' relationships to them from different role positions. Issues within the politico-economic discourse and the musical discourse, when seen from the role position of a teacher, elicited some highly emotionally charged perceptions. Teachers felt strongly involved in issues which they saw as having direct consequences for their work in the classroom music setting. It seems possible that the strong emotions which were evident might, in some cases, affect their professional behaviour.

The issue of confidence, raised in the research questions, appears to involve feelings about control and agency. This chapter explores some aspects of literature in the fields of personal efficacy beliefs, personality, behaviour and learning, in order to provide some understanding of these feelings. Some psychological theories of behaviour, including theories of emotions, motivations and attributions, are explored to see whether they can illuminate the nature of, in particular, the teachers' negative perceptions. Finally, the chapter examines some ideas about ways in which teachers may be enabled to learn new knowledge and skills.

7.1 Personal efficacy in the music classroom

For the teachers involved in this study, the issue of confidence was central to their thoughts about their problems with music teaching [see 1.2, 4.1, 6.5].

... and things like that are hard because I'm not confident, and even though I've read what it means it still doesn't mean very much to me.
(Sally)

For all of them, it has been suggested, previous life experiences coloured their current perceptions [see 4.2.1, 6.1.1]. Other writers support this possibility. For example, Goldie (2000) claims that life can be seen as having a “narrative structure” (p.4). He argues that people make sense of aspects of their emotional experiences by understanding them as structured events within their lives, suggesting that events are seen in relation to other episodes and become part of the ongoing development of the human self. Bruner (1990) has argued that individuals use their understanding of their own narrative as a way of accounting for their actions, because it links their view of themselves with their perceptions of external events. This certainly seemed to be what Kate had done (see 6.5.2). The social constructionist view taken by Harré (1979) argues that person and social context can be seen as a merged entity. He suggests that an individual’s internal view of themselves is not static. Although it may be defined at a particular moment, it is subject to constant change within the flow of everyday life.

Considering a picture of the individual, living within a continuously developing narrative of life and integrally a part of their particular social and cultural milieu, it seems likely that the exercise of some control over actions may be important to feelings of confidence. Such control, it can be argued, may provide the feeling of certainty about the outcome of actions which is implicated in the notion of confidence [see 4.1]. Bandura (1995) believes this need for control to be a fundamental human characteristic, exercised so that people are “. . . better able to realise desired futures and to forestall undesired ones” (p.1). The teachers in this study were all concerned that their practice with regard to music teaching in their classrooms was less skilled and less effective than their teaching of other subjects; they felt themselves less in control in the music classroom than in other professional contexts. Schwarzer (1992) claimed that research has shown that human functioning is more effective when there is a personal sense of control. For teachers, perceptions of effectiveness may result from a sense of control of the learning process within their classrooms (Evers, Brouwers & Tomic, 2002).

The study participants appeared to want to be able to predict outcomes in music and to be able to carry out planned actions, as they could in other subjects. Positive personal control beliefs seem crucial to successful action, since they are the pre-requisites for both the planning and execution of actions (Flammer, 1995). Flammer’s theory is that control beliefs contain both contingency beliefs (about the likelihood of particular outcomes

resulting from an action) and competence beliefs (about the ability of the agent to carry out the action). Both of these appear relevant to music teaching.

The complex information processing, in which individuals engage when considering possible action to resolve a confronting situation, has been said to involve a set of capabilities and a collection of memories of life experiences (Crick & Dodge, 1994). These are brought to bear on the perceived “cues” (Demetriou et al., 1998, p.275). Crick and Dodge suggest that the notion of confidence is about aptness of a proposed response and perceived ability to enact it. Confidence thus defined may, they claim, be domain-specific, arising from a particular set of memories and developed skills. Flammer (1995) has shown that control beliefs are domain-specific; control beliefs seem to be implicated in confidence. Within this study, participants identified confidence in the domain of music, where they experienced poorer control beliefs, as having specific dimensions [see 4.1].

The fieldwork data suggested that teachers were affected cognitively, behaviourally and emotionally by their immediate socially-constructed classroom setting [see 6.2, 6.3, 6.4]. Social Cognitive Theory suggests that people actively learn from interactions within their context and apply their learning to their behaviour (Bandura, 1986; Hayes, 2000), a view applied by Bresler (1998) to the music classroom. Bandura’s (1997) principle of reciprocal determinism states that when analysing issues of cause and effect in human activity three factors must be considered. Behaviour, environment and person impact upon each other in a reciprocal manner; they can be understood as a system of forces, any one of which can be causally implicated in any other. This theory appears to have some power in explaining how the elements of Model 1 [Fig.4.7, p.90] impact on each other and how that process has given rise to the noted emotional dimension in the data.

7.1.1 Some theories of personal self-efficacy and self-esteem

Perceptions of self-efficacy have been shown to influence not only the instigation and sustaining of action, but also the selection of particular actions and the ways in which any emotional consequences are dealt with (Pervin et al., 2005). Self-efficacy has been defined as “. . . the exercise of human agency through people’s beliefs in their capabilities to produce desired effects by their actions.” (Bandura, 1997, p.vii). These beliefs influence thought, feeling, motivation and action. They are central to people’s

agency in causally influencing their own behaviour (Bandura, 1995). Strong control beliefs, which indicate assuredness about both outcomes and capabilities, are a significant part of strong self-efficacy perceptions and would seem to be a necessity for the development of feelings of confidence.

Bandura's (1997) definition of perceived self-efficacy is centred on people's beliefs about their capabilities. It suggests that a real or perceived lack of skills or capabilities, as perceived by the research participants in music, may decrease belief levels and thus diminish self-efficacy. Self-efficacy beliefs require an internalised view of the self for their formation (Fontaine, 1998). Fontaine suggests that self-concept is based on individual perceptions of past experiences which appear salient at the current time, a suggestion well illustrated by Kate's acute fear of singing [see 6.2.4, 6.5.1].

Low self-efficacy beliefs, exacerbated by the fear of failure, may explain some teachers' avoidance of music in unsupported situations. Such avoidance, may, in turn, lower self-efficacy further by denying the possibility of success. Indeed, Pervin et al. (2005) claim that self-perceived inefficacy can cancel out even strong motivations and render action ineffective or even non-existent despite possibly very desirable outcomes. However, Bandura (1995) suggests that self-efficacy beliefs can be developed. He proposes that "mastery experiences", which provide evidence of success, "vicarious experiences", provided by social models, or "social persuasion", generally verbal persuasion (p.3), can enhance self-efficacy. Such events may provide ways for teachers to develop confidence in their music teaching.

When people feel that they cannot act adequately in response to their environmental demands, Fontaine (1998) suggests that they can become preoccupied with their personal abilities, a phenomenon noticeable in the research data [see 6.2.3]. Such self-evaluation can give rise to emotional reactions, which may be negative (Pervin et al., 2005). The notion of the self-fulfilling prophecy, which may be disabling, is supported by a considerable body of research (Burr, 2002; Merton, 1948; Rosenthal & Jacobson, 1968). McKay and Fanning (1992) point out that "judging and rejecting yourself causes enormous pain" (p.1), suggesting that behaviours may be chosen because they avoid aggravation of such pain. This argument may be another explanation for some teachers' avoidance of music teaching.

It appears that an ability to make accurate self-evaluations may be important to the maintenance of good self-efficacy levels. “Incongruence” between perceptions of the self and real experience can lead to denials of reality or behavioural alterations (Rogers, 1951, cited in Pervin et al., 2005, p.175). McKay and Fanning (1992) argue that such denials can be “cognitive distortions” (p.58). They maintain that, while these distortions are used to avoid pain, they decrease self-efficacy because they limit possible actions.

Self-esteem has been said to be the evaluative process which is involved in the creation of a self-concept (Adler & Stewart, 2004). Rosenberg’s definition of self-esteem is that it is a “favourable or unfavourable attitude towards the self” (Rosenberg, 1965, cited in Adler & Stewart, 2004). Positive self-evaluation in a domain of activity will provide good self-esteem, a strong self-concept and high self-efficacy beliefs. In contrast, negative or distorted self-evaluations will lead to low self-esteem and low self-efficacy. It seems probable that, for teachers with low perceptions of confidence in music, self-evaluation in that domain, whether accurate or not, has given rise to poor self-concept with attendant low self-efficacy beliefs. Lawrence (1999) supports this argument when he defines self-esteem as

...theoretically as a person’s evaluation of the discrepancy
between their self-image and their ideal self ... in practice ... as
confidence in personality and confidence in abilities. (p.4)

For the teachers in this study both aspects of Lawrence’s definition may be significant.

7.1.2 Teacher efficacy

Individual teachers’ personal self-efficacy beliefs impact on their classrooms, since that is their setting of activity (Day, Kington, Stobart & Sammons, 2006). Space does not allow detailed consideration of a large body of work on teacher efficacy. This has developed understanding of features of self-efficacy which are implicated when the teacher acts in the teacher role (Ashton, 1984,1985; Coladarci, 1992; Guskey & Passaro, 1994; Pajares, 1996; Proctor, 1984; Tschannen-Moran & Woolfolk Hoy, 2001; Tschannen-Moran, Woolfolk Hoy & Hoy, 1998; Woolfolk, Rosoff & Hoy, 1990). A few aspects of this work, which seem particularly relevant to generalist teachers in the music classroom, are discussed below.

Imants and de Brabander (1996) define teacher self-efficacy as “the extent to which teachers believe they can affect student learning” (p.179). In the English primary school context, teaching and learning are seen as the core business of professional teachers (DfES, 2004b; Osborn et al., 2000; Pollard et al., 1994; Pollard & Bourne, 1994). Success in enabling pupils to learn is therefore crucial to teachers’ estimation of their own achievement and their satisfaction with their work. Yee (1990) argues that teachers with high self-efficacy believe that they personally enable their students to achieve and that this is their major source of professional satisfaction. For generalist teachers, then, self-efficacy may be dented if there are subjects like music where they believe themselves to be less effective.

Subject knowledge, it has been suggested (Appleton, 1995), is a significant factor in teachers’ belief in their own competence. Teachers in this study appeared to see lack of subject knowledge as a factor in their problem [see 6.2.1, 6.2.3, 6.4.4]. For many teachers, lack of subject knowledge may go back to their own school education, but there does seem to be a possibility that shortfalls can be rectified. Carré and Carter (1993) showed that this happened significantly in science in England between 1989 and 1991. However, early experiences of a subject can be damaging, as Bloom (2005) has argued. He claimed that a “humiliating” experience in mathematics at primary school could leave people anxious about the subject, not only through childhood, but throughout their lives. There seems to be conflicting evidence as to the possibility of teachers counteracting poor early music education experiences.

While agreeing that the subject knowledge aspect of teacher knowledge was of high significance, Shulman (1986) argued that such knowledge is not just about the facts of the subject content. He claimed that it is also about concepts, the relationships between them and, within particular fields, the paradigms that affect how knowledge is organised, discovered and analysed. Shulman’s claims are supported by Holroyd and Harlen (1996), who found, in a study of primary teachers’ confidence in science and technology, that, while their levels of teacher efficacy led them to believe that they could teach science skills adequately, they did not believe that their own levels of understanding would allow pupils to develop proper conceptual science understanding. This finding may also be applicable to the case of music teaching.

7.1.3 Musical efficacy

It has been argued that, in the primary music setting, teachers have a role as musicians [see 4.2.3]. In the music classroom, then, musical efficacy will be a relevant facet of self-efficacy. Music, according to Cross (2001), is “a complex and universal social behaviour” (p.5). Whilst its universality might be expected to ease problems for teachers, widespread “misunderstandings of music” within society (Welch, 2001b, p.22) may explain the low musical efficacy beliefs of some primary generalist teachers. Possibly music’s complex quality adds to its problematic nature within the curriculum.

For many people, the dependence of strong self-efficacy beliefs on the need to have both a realistic view of capabilities and a conception of the effects desired as a result of planned action (Baumeister, 1999, cited in Pervin et al., 2005) presents a problem in the domain of music. The prevalent view that musicality is about performance skill, rather than musical empathy (Hallam, 2002, Hallam & Prince, 2003), can severely limit the accuracy of individuals’ assessments of their own musical capabilities. If performance skill is perceived to be poor, then the individual may develop low musical self-efficacy beliefs and success will not be expected from planned musical action [see 7.1.1]. Such a weak control belief is likely to lead to anxiety and possible abandonment of action. This sequence of events was referred to by more than one of the study participants [see 6.4.4].

Bandura’s (1995) proposals for developing self-efficacy beliefs [see 7.1.1] may not be universally available in music. If musical efficacy is seen to depend on performance skill, then a lack of ability to perform renders the route of mastery experiences unavailable. The fairly common experience, cited by some participants [see 6.2.4, Appendix C] of childhood ‘failure’ in musical performance suggests that an opposite effect to mastery experience may have occurred. The negative affect experienced in childhood may remain (Bloom, 2005), labelling musical performance as a situation to be avoided.

Vicarious mastery experiences and social persuasion [see 7.1.1] might be available in music. If an individual has already denied an ability to enact a musical behaviour, modelling by an ‘expert’ would appear an unlikely route to change such a preconception. However, if a modeller is seen to have a similar skill base, or is trusted as understanding the position of the observer, modelled behaviour might be seen as suggesting a possibility of mastery. Social persuasion, too, may be a route to strengthening musical

self-efficacy for some, but may perhaps be ineffective where individuals, such as Kate, might associate proposed actions with strong negative affect.

Whilst the data indicated that participants claimed low self-efficacy across the whole subject area of music, it seems possible that the domain-specificity of efficacy beliefs (Flammer, 1995) [see 7.1] may be a factor even between aspects of this domain. It is curiously the case that, although a large percentage of people not only listen to music but have strong views about what they like and dislike, this behaviour does not appear to allow them to regard themselves as musical. Even when an individual, such as Anna, has clear belief in her ability to make judgements about music that she hears, this musical efficacy belief is not held to be valid across other aspects of the music domain. A strong belief in ability to make judgements about music heard does not, apparently, predict a more general musical self-efficacy belief.

This distinction within music generally may be reflected within curricular music teaching. There would seem to be a possibility that, for primary teachers in music, a gap may be perceived between areas of music that they understand, in which they may have positive control beliefs, and other aspects of 'school music'. Whilst a teacher such as Anna might have strong control beliefs, and thus strong musical efficacy, in the curricular strand of listening, the reverse might be true about some performance activities. Such co-existence of strong and weak musical efficacy beliefs creates tension and may arguably lead teachers into the kind of damaging pre-occupation with personal abilities described by Fontaine (1998).

The teachers in this study appeared to have strong teacher efficacy [see 6.2.2]. For all except Bridget, though, their musical self-beliefs were less clear. Their mixed perceptions of musical self-efficacy may have provided these teachers with a confusing picture as to the likely success of planned musical outcomes in their classrooms.

7.2 Patterns of behaviour: emotions, motivations and attributions

7.2.1 Theories of personality and behaviour

The teacher, as modelled in this thesis, acts in the social, professional and musical roles of individual, teacher and musician, which overlap and intertwine, but which are individually constructed and created from personal experiences, histories and contexts. The affective aspect of teachers' behaviour may be better understood in the light of theories about how personalities differ and behave.

Social constructionists such as Bruner (1990) and Harré (1979) argue for a view which merges the person and the social context. Bruner views the person as “distributed” and in a constant state of change and development (Bruner, 1990, cited in Wetherell & Maybin, 1996, p.222). Personality psychology looks for patterns within this shifting view of the person.

Although each individual is different, over time there has been a persistent and widespread view that there are some commonalities about how the human mind works (Harré & Gillett, 1994). Individuals are seen to have constraints on their actions, a view supported from both biological and sociological positions. Biologically, the brain needs to maintain the body within a region where it can survive (Damasio, 2000). Sociologically, it is argued that the real historical, political and cultural contexts in which personality is “essentially embedded” (Harré & Gillett, 1994, p.25) always provide regions of constraint.

Within an individual, the line which links personality and action is not a simple one. This may explain why the reasons for people's behaviour are often difficult to define (Ajzen, 1988). It would seem that individual positions, framed by experiences and constraints, provide a variety of mental attitudes from which action can be planned. Some of these are conscious, some subconscious, but all are developed from and constrained by both internal and external factors (Bandura, 1986; Bruner, 1990; Harré, 1998). Attitudes formed by direct experience are held more confidently by their subjects than those which were theoretically derived (Fazio & Zanna, 1978). Such experience-formed positions

predict behaviour most accurately. The study participants were certainly aware that past direct music experiences had coloured their current attitudes [see 6.2.4].

People may choose modes of behaviour which invite others to agree with their attitudes, choices which may reinforce possibly disabling conceptualisations (Swann, 1992).

Perhaps teachers who avoid teaching music, because they have negative perceptions of their musicality, are inviting support for these negative views. It is even possible, according to Swann, that, even if such teachers have a positive musical experience, they may still not adjust their self-image, since experiences that seem inconsistent with a self-concept may be ignored or even denied.

Exploring the ways in which people make behavioural choices, Maslow proposed a series of need levels which humans fulfil in a predictable order (Maslow, 1968, 1971, cited in Pervin et al., 2005, p.211).

Self-actualisation
Esteem
Belongingness
Safety
Physiological

Figure 7.1 The hierarchy of needs arranged from high to low (derived from Maslow, 1968, 1971)

This 'hierarchy of needs' would seem to be informative for this study. Although the study participants might be assumed to have fulfilled the lower two levels in their teaching context and appeared secure in their identity as teachers, they did not all appear to feel a sense of 'belongingness' within curricular music. The participants joined the study because their music teaching self-esteem presented problems and for all four teachers self-actualisation in their professional roles required the ability to teach all subjects well. More detailed consideration of individuals' places in this hierarchy may be instructive [see 9.3.1(c)].

7.2.2 Theories of emotions

Personality theories may shed light on teachers' behaviours in the primary music setting, but the need for such illumination was raised in this study by teachers' observed and expressed feelings about their work with music.

The role of emotions has been identified as central to teaching practice. Nias (1996) found "deep, explosive passions" (p.93) hidden beneath teachers' apparently calm exteriors. Day and Leitch (2001) argue that the nature of the teaching profession is such that personal and professional identities are in constant interaction, a situation that leads to the ready engagement of emotions. Zembylas (2003, 2004), too, argues that teaching is an "emotional practice" involving "emotional labour" (Zembylas, 2004, p.186). Data from this study would seem to support such a view [see 6.5.1].

Keltchermans (1996) suggests that, for teachers, the understanding of the sources of their emotions may be empowering, a suggestion supported by Jones (2003), who argues that attending to people's knowledge before their feelings lowers self-esteem and prevents optimum activity. Emotions can be seen to structure decisions and actions, inducing either avoidance or continuance of courses of action (Huron, 2005).

A wide range of emotions, both positive and negative, was observed and expressed during the fieldwork in this study. Overtly, emotions were exposed in the data as feelings. Teachers used phrases such as "it makes me feel angry", "I feel guilty" and "I loved it". Damasio (2000) argues that it is feelings which alert an individual to the nature of a confronting situation and provide an incentive for particular action. Laird and Apostoleris (1996) suggest that common sense sees feelings as the "forces that push and pull our behaviour" (p.289).

Goldie (2000) makes the interesting and significant point that feelings can produce cognitive conflict, since people have perceptions about how they *ought* to feel, which may be different from how they *actually* feel. Such conflicts might explain some of the emotions displayed by the teachers in this study. Indeed, they may be implicit in teachers' reasons for participating. Perhaps the teachers felt that they *ought* to feel comfortable right across the curriculum, whereas they were *actually* uneasy in music.

Some expressed this conflict overtly; for others it was uncovered as discussions developed during the fieldwork.

The arguments of Nias (1996) and Zembylas (2003,2004), regarding the inseparability of cognition and emotion for teachers, are supported by modern emotions theorists (Damasio, 2000, Goldie, 2000). Cognitive and affective processes are intimately entwined, so that emotions may influence both intentions to act and consequent behaviour. Damasio argues that reason is a means to control emotion, an argument which follows Weiner's (1986) proposal that emotions are in part dependent on cognitions. Goldie takes up a similar position, proposing that thought is essential to the identification of a felt emotion. It is significant that Damasio, a neurophysiologist, Weiner, a psychologist, and Goldie, a philosopher, have such broadly overlapping understandings. There is, indeed, a wide and growing literature on emotions, of which a small selection has been made in the light of apparent helpfulness in seeking answers to the research questions posed by this study.

Emotions can result from either the presentation of an external object or situation or from the recall by a person of an object or situation (Damasio, 2000). These causes can be physical, social or environmental (Evans & Zarate, 1999) and may involve the senses, perceptions, cognitions, memory and action (Davidson, 1992). This mix of mechanisms includes some which are not under volitional control, so, as Frijda (1988) has argued, emotions cannot be engendered from choice.

The participants joined the research study because they were experiencing an emotion which it seems that they were unlikely to have chosen, namely, anxiety [see 4.1, 5.5.2, 6.2.2]. This emotion seemed to have a mixture of components relating to both their past [see 6.2.4] and their relationships with elements of their working context [see 6.3, 6.4].

Schwarzer (1986) has linked past and present events in ways that may help to explain the presence of this emotion. Arguing that anxiety depends on the relation of current situations to perceptions of the success or failure of past performances, he proposed that a first failure can initiate a higher effort level, but that repeated failure can lead to a perceived threat to self-esteem. Persistent effort leading to repeated failures could, he claimed, result in severe anxiety. The resultant feeling of low control efficacy can even

initiate a feeling of helplessness. Goleman (1996) suggested that anxiety forces the mind to become obsessive in considering how to handle a situation. What he describes as a “steady hum of anxiety” (p.65) may render the individual impervious to reason and unable to act, a situation which may possibly have applied to Kate at the beginning of the fieldwork period.

From his biological perspective, Damasio (2000) suggests that human behaviour is often about a desire to reduce anxiety. He proposes that people govern their lives largely by pursuing the emotion of happiness and working to avoid experiencing unpleasant emotions. Emotions affect the individual organism in changing its state or attitude by interrupting brain activity (Jenkins, Oatley & Stein, 1998; Salovey & Mayer, 1990). Teachers, who constantly adjust their actions in response to events within developing lessons, are familiar with this effect.

The evaluation and appraisal of affective situations works on two levels, the first fast and subconscious, the second consciously mediated (Lazarus, 1991; Le Doux, 1997; Goleman, 1996). This dual action was shown by Kate, for example, who immediately reacted fearfully to presenting musical situations, but was able to overcome her initial fear and make reasoned actions. Appraisal of an emotion may perceive it to be positive, in which case previous engagement will continue and the current goal made more achievable (Oatley, 1996). Negative emotions are likely to inhibit action.

The problem of whether action can be carried out against feelings, a crucial consideration when considering teachers who appear inhibited by their emotions, is tackled by Goldie (2000). It may be possible at the reflective stage of an emotional appraisal, Goldie argues, to put into practice a controlled action, using beliefs to override feelings. A teacher such as Sally might, for example, immediately react with fear to the need to sing with her class. At the reflective stage, though, she might consider a historical belief in inability to sing, more recent beliefs that, in company, her singing skill is acceptable and belief that singing is an important part of the music curriculum. These considerations could elicit a conclusion that she will, despite her fears, teach her pupils a song.

Whilst identifiably positive and negative emotions were discovered in the data, some emotions were more puzzling to categorise. There is literature which suggests that

emotions which are normally considered to be negative can sometimes be constructive. Regret (Landman, 1996), guilt (Taylor, 1996) and embarrassment (Parrott and Harré, 1996) have all been categorised as having both positive and negative effects on actions.

As early as 1955 Kelly proposed his Personal Construct Theory (Kelly, 1955), an idea which, before modern neurophysiological understandings were possible, made similar observations about the effects on action of perceived emotions. Kelly argued that people develop personal constructs against which appraisals of contexts and decisions about necessary actions are made. He suggested that emotional affect may be implicated in changes of constructs, proposing that a person will feel threatened if they become aware that there is imminent need for a change in the construct system. Tomkins (1979) argued that people develop rules, or “scripts” (p.209), as they accumulate life experiences in their different roles. Perhaps the fear which teachers seemed to feel about developing their music teaching was a response to the consequent need to change their constructs or develop new scripts. Others have proposed similar ideas (Higgins, 1987, 1989; Markus, 1977). These ideas promise to be useful in considering the research participants’ emotions and behaviours.

7.2.3 Theories of motivation

Motivation is closely related both to self-efficacy beliefs and the behaviours used to regulate and cope with emotional episodes (Pervin et al., 2005; Pintrich & Schunk, 1996). It encompasses the setting of goals, the planning of strategies and the evaluation and modification of behaviours. Goals, Pintrich and Schunk argue, are central to motivated activity since they provide direction and impetus. They suggest that high motivation levels derive from freedom in, rather than imposition of, task and goal choice. High levels of motivation can be identified by high effort levels and persistence in goal-directed actions.

It appeared that teachers joined this study because they were keen to improve their music teaching practice [see 5.5.2]. This suggests that they were motivated to do so. It may be useful to explore aspects of motivation theory that show how their motivations could be analysed. Possibly the setting of over-ambitious goals or distractions to persistent action to achieve them may have caused or compounded teachers’ perceived difficulties in music.

A prediction that high motivation for success and low fear of failure would lead to selection of tasks of intermediate difficulty, whereas low motivation for success and high fear of failure lead to the selection of either very easy or very difficult tasks, has been made by Atkinson (1957,1964). Explaining this rather surprising proposal, he suggests that low motivation and high expectation of failure may lead either to a task choice which ensures success even from a low expectation base or to a task choice in which few can succeed and where failure is therefore socially acceptable. Intermediate tasks are often selected where expectations are high, since they provide the most information about competences and skills and are therefore seen as useful to the agent. The participating teachers were observed selecting tasks of varying difficulty. Atkinson's ideas may be useful in examination of the reasons for their task choices.

Bandura (1994) described emotions as “activation to action”. He has suggested (Bandura, 1995) that emotions lead people to form beliefs about what they can do and that these combine with developed goals, outcome expectancies and causal attributions to give a level of motivation to act. Beliefs about competence in music have been discussed earlier [see 7.1, 7.1.1]. Bandura claimed that beliefs about competence and skills are central to considerations of motivation, since people tend to take on achievable tasks and avoid situations where their capabilities will prove insufficient.

For teachers in this study, Dweck's proposals about perceptions of changeability are instructive (Dweck, 1986; Dweck and Leggett, 1989). Teachers who perceive themselves to have low capabilities, due to a belief that they are unmusical, may see this as a stable, unchangeable situation. This may lower their motivation to act in the music classroom. Teachers who believe that their musicality could be developed, though, will be more able to accept perceived failures in music as steps in their development as ‘complete’ teachers.

Feedback from action is an important part of motivation to future actions, as has been shown by Bandura and Cervonne (1983), who found that, while either goals or feedback could be used to motivate action, a combination of goals *and* feedback was more effective. Current teaching practice includes encouragement for both internal and external feedback (DfES, 2006c; Gipps, McCallum & Hargreaves, 2000; Kottler, 2005). However, a teacher may have little feedback in music [see 6.4.1, 6.4.2]. If their own

knowledge of possible goals may also be vague, neither feedback nor goals will be strong motivational factors.

7.2.4 Attribution theory

Although other psychologists had proposed attributional theories (Heider, 1958; Kelley, 1967, 1973), Weiner (1986, 1992) is a major contributor to this important area. Many of the ideas incorporated within his Attributional Theory of Motivation and Emotion (Weiner, 1986) have become common practice in the practical contexts of schools and classrooms (Pintrich & Schunk, 1996). It is a social cognitive theory, cognitive at root but located in the social context of the subject. It involves relationships with people, emotional affect and cognitive activity. Weiner's theory seems likely to prove useful in the social context in which this study is positioned. The thesis argues that generalist teachers in the primary music setting are embedded in a multi-dimensional social setting and are keen to discover the causes of their music teaching behaviour in the hope of making changes in their practice. It seems possible that Attributional Theory may increase understanding of these causes.

According to attribution theory, causal attributions for the outcomes of actions can be made in three dimensions, stability, locus of control and controllability (Weiner, 1986). As to the factors required to describe causality, Weiner proposed that the number of possible causes and factors is infinite. His research suggested that there could be as many distinctive properties of causes assigned by subjects "as their language permits and the causal structures of their world make important" (p.78), although he suggested that the most frequent factors mentioned in causal perceptions are ability or competence to carry out the task, the amount of effort required to do so and the period over which effort must be sustained.

The Attributional Theory of Motivation can be described as being a process with five stages, shown in the table below.

	Stage of the process	Factors involved at this stage
1	Antecedent conditions <i>Consideration of the actual outcomes of an action and any dependent affect. These are the factors which trigger for the attributional process.</i>	Environmental and personal factors which combine to provide internal and external information, feedback, information about social norms, information about the situation itself, and any personal constructs or ‘scripts’ which may apply. Biases may creep in at this stage, as information may be distorted by hedonism, different actor and observer perspectives, or the “fundamental attribution error”, a tendency to overestimate personality factors and underplay situational factors in considering the behaviour of others.
2	Perceived causes <i>Consideration of what happened before the outcome (causal antecedents), including details of the context, and possible reasons for the particular outcome (causal ascriptions).</i>	Attributions for ability, effort, task difficulty, luck, mood, physical state (tired, unwell) or a wide range of other possibilities, dependent on the context or domain.
3	Causal dimensions <i>Consideration of the dimensions of the attributions being made.</i>	Stability (possibility of change in future actions), locus of control (whether control is located within or outside the actor) and controllability.
4	Psychological consequences <i>Consideration of possible cognitive and emotional consequences of attributions.</i>	Expectancy of success, self-efficacy perceptions, and affective responses and experiences.
5	Behavioural consequences <i>Consideration of what actions might result from attributions.</i>	Choice, persistence, level of effort, and possible achievement.

Figure 7.2 The five stages of the attributional process (Weiner, 1986, 1992)

The attributions that emerge from this process link past and present experiences to future plans and goals. They can be seen as formulating or altering efficacy and expectancy beliefs and thus setting motivational levels for future action. Weiner assumes that the mind and the body interact in a process where a thought leads to an action, which in turn leads to a new thought and a new action and so on in a continuous developing pattern. Attribution leads to motivation, which leads to new action, which leads to new attribution, and so on. He argues that how people think guides how they feel which in turn develops the way they think. This in turn modifies the way they feel and begins a continuous feedback process. A theory such as this, which combines personal history, current experience, cognitive processes and affect, promises useful insights into teachers’ perceived problems in music.

7.3 Teachers' learning

7.3.1 *Workplace learning*

The teaching profession has long been seen as one in which the members learn and develop throughout their careers (Calderhead, 1994; Eraut, 1994; Hargreaves, 1994; Solomon & Tresman, 1999; Teachernet, 2006). Traditionally seen as a 'vocation' (Hansen, 1994; Kottler, 2005), it has included an expectation that its members would be reflective practitioners, developing themselves in ways which would benefit their pupils, learning new skills and adapting to new practices (Pollard, 2002a; Schön, 1983, 1991). Although the teachers in the study had all had some Initial Teacher Education in music and some had experienced limited Continuing Professional Development, in their current contexts it seemed likely that their development as teachers of music would take place within their working environment¹⁰⁶.

During the latter part of the twentieth century, as the economic agenda developed increasing pre-eminence in the United Kingdom, the academic entry route into many professions was perceived to be unable to cope with the rapid changes in practice which they were experiencing (Beckett & Hager, 2002). Teaching was no exception. ITE increasingly emphasised school practice over academic learning (Furlong, Barton, Miles, Whiting & Whitty, 2000; Great Britain Parliament, 1994)¹⁰⁷, and an increasing proportion of CPD took place within schools rather than in detached contexts¹⁰⁸. The workplace as a learning environment has received an increasing amount of attention (Beckett & Hager, 2002; Eraut, 2004; Evans, 2002; Thompson, 2006) and the literature introduces some interesting pointers for analysing how teachers perceive the available development opportunities in music teaching.

Research by the National Centre for Vocational Educational Research in Australia (NCVER, 2003) suggested that good workplace learning takes place in cultures which "support and value training and learning" (p.1), where networks and partnerships are in place and where learning is customised to individuals, all characteristics which are

¹⁰⁶ All the participants expressed the view that funding for CPD was currently directed to subjects other than music.

¹⁰⁷ Education Act, 1994, Part 1, 12(1)(a)(b)

¹⁰⁸ This move has increased as LMS has moved increasing proportions of education budgets into schools (see 2.2.2(d), 2.3.2, 3.2.1, 3.2.3)

potentially found in schools. The 'real' activities, access to guidance, siting of learning within the solving of everyday problems and opportunities for reinforcing learning described by Kerka (1997) are all readily available for generalist teachers who embark on improving their music practice¹⁰⁹. The support provided by other staff who know teachers well can also provide for the likelihood identified by Brookfield (1986) that adult learners' need for emotional support is high. Schools appear to be promising settings for workplace-based learning.

7.3.2 Knowledge for teaching

Teachers need a variety of kinds of knowledge, both procedural, 'knowing how' and propositional, 'knowing that' (Ryle, 1949). Beckett and Hager (2002) identify the fact that teachers in the classroom are continually making practical decisions. These are based on a mixture of procedural knowledge (developed through their practical experience about what will work in the particular context) and propositional knowledge (theoretical understandings from which they can develop strategies for teaching). To an individual teacher these kinds of knowledge are seen and felt as a summation of subject knowledge, craft knowledge, knowledge about children and knowledge about systems and contexts. This summated body of knowledge has been described by Shulman (1987) as "a special amalgam of content and pedagogy that is uniquely the province of teachers, their own special form of professional understanding" (p.8).

The first phase of data analysis in this research suggested that some problems which teachers experience in music were situated within the subject matter and the parts of the curriculum which dealt with this. However, the analysis also suggested another layer of complexity which may lie within Turner-Bissett's (2001) "beliefs about the subject" (p.13). Even where teachers have music knowledge, they may still lack certainty that they understand enough about music to teach it well [see 7.1.2]. The perception by teachers that they lack such confidence may indeed be far-reaching. It might be argued that a lack of confidence can erect a barrier both to initial acquisition of knowledge and to its subsequent use in a practical context.

¹⁰⁹ Although varying between schools, all the schools visited during the research had music resources, some support materials, other supportive teachers, timetabled periods for music teaching and access to inter-school and LA networking with 'expert' music practitioners.

7.3.3 Learning in the teaching context

Teachers are professionals and experts (General Teaching Council, 2006) who already have “a rich index of cognitive structures that they can easily recall and use” (Kerka, 1997). The teachers in the study expressed a wish to develop these structures to encompass music teaching. Billett (1994) suggests that workplace learners want to know *why* things should be done as well as how to do them, a view endorsed by the data [see 6.2.1, 6.2.3]. Lankard (1996) suggests that three kinds of learning take place in the workplace, incidental learning, action learning and situated learning.

Teachers’ learning may happen fortuitously when a task is accomplished successfully, increasing the knowledge, skills and understandings which are involved, possibly at a subconscious level. Lankard (1996) describes this as “incidental learning”; it has also been categorised as a part of “informal” workplace learning (Eraut, 2004). Reflective teachers may then move on to take more conscious learning steps, applying attributional processes and creating mental constructs (Burr & Butt, 1992) [see 7.2.2].

Action learning is based on finding solutions to real, existing problems (Lankard, 1996). Schools would appear to be good arenas for action learning. However, learning in the work context is not always straightforward. A workplace such as a school is a complex environment (Goodson, 2003; Hargreaves, 1994) and, although teachers may be highly motivated to learn, they themselves have a complexity of needs and a wide range of understandings which they bring to bear (Goodson, 2003; Kottler, 2005).

Situated learning describes learning developed within a presenting situation (Damarin, 1993). Lave and Wenger (1991) developed a detailed theory of situated learning, arguing that cognitions develop as a result of the interaction of a person and their setting. All activity, they suggest, is situated, saying that “a relational understanding of person, world and activity” is “at the core” of their theory of learning (p.51). The model developed in this thesis fits within such a theory, since it places the teachers as acting within and being affected by their multi-dimensional social context. Music teaching is seen as part of a rich physically and psychologically experienced world.

7.3.4 Membership of groups and learning communities

In the social contexts in which they interact and form cognitions, individuals can be seen as acting in relation to groups of people (Bandura, 1986,1995; Burr, 1995, 2003). These vary from close, identifiable groups such as families or school staffs, to more amorphous groups and networks. Situated learning is set within all of these (Lave and Wenger, 1991). Brookfield (1986) suggested that one scene of adult learning is social groups which share common concerns, agreed purposes, information, skills, knowledge or status. The learning acquired within these networks relates to these shared characteristics and is supported by other members. Lave and Wenger (1991) describe any network within which a person acts and learns as a “community of practice”, proposing such a community of practice to be “an intrinsic condition for the existence of knowledge” (p.98). The conditions that pertain within them for legitimate membership, they suggest, define the possible learning which can take place within them.

Teachers, like other people, can be expected to have a complex network of such interpersonal relations (Goodson, 2003; Hargreaves, 1994). The central notion of self-concept and self-identity could be theorised as including identities within a range of groups or communities, connected to both teaching and subjects within the curriculum. Teachers will also be members of social groups in their personal context. Groups may overlap considerably or may be more discrete. For example, Anna`s identity as a drama expert overlapped with her identity as a practitioner of dance and she frequently combined these two practice areas. However, she saw her identity as a lover of animals as largely separate from her teacher identities.

There are also groups of which people are not members. Some of these may be of no concern to individuals, but there may be groups to which they would like to belong, or believe it would be useful to belong, from which they feel excluded or alienated (Becker, 1963). Appleton`s (1995) work on science teaching in primary schools showed that some teachers believed that science teaching was only for an élite, who were scientifically talented and could access ‘real’ scientific knowledge. This expert science élite was seen as a group to membership of which others could not, and possibly had no right to, aspire. Appleton suggested that the situation was inhibiting for teachers who did not perceive themselves as belonging to the élite science teacher group. Teachers may well be similarly inhibited in music.

Peer pressure can operate inside groups (Becker, 1963; Sherif, 1936, 1958). In teaching it is seen as important to play a part in the team which is the staff of the school (Hargreaves, 1994). Inability to carry out any part of the professional role may therefore be seen as a potential point of weakness within the team. Groups develop norms, the construction of which is a joint project for group members (Hood & Sherif, 1955; Sherif, 1958). Failure to enact those norms can lead to embarrassment or, worse, to a feeling of failure. As Moscovici and Zavalloni (1969) showed, judgements in life are rarely made in a vacuum but are affected by others within social groups. If judgements are made within a group where the norms are well within the competency of the actor, they suggested, they are enabling and supportive. However, when actor competencies do not fit with group norms peer pressure may be destructive. Music teaching is an interesting example. On the one hand, inability to teach music may be seen as a weakness in a professional primary teacher, while on the other hand a particular group of teachers may construe poor ability in music as a norm.

Riel and Polin (2001) have argued that it is partly an individual's changing role within their community or group which enables their knowledge to increase. The idea that groups are the site of socially-mediated learning is further developed in Lave and Wenger's (1991) proposals about communities of practice. They argue that members of such communities learn through an apprenticeship model, gradually acquiring, both consciously and subconsciously, norms, behaviours, knowledge and understandings which are shared by the group. In order to begin such a process the individual must be a legitimate member of the group, participating initially in a position of weak relationship to these norms and understandings and proceeding over time to full participation in the group. Lave and Wenger call the initial position "legitimate peripheral participation".

Teachers' learning seems likely to be differentially affected by social groups or communities of practice in which the teachers feel they already engage in full participation, groups in which they feel themselves to be legitimate but beginner participators and groups in which they do not even feel that they are legitimate peripheral participants. This may be an inhibiting factor in their development as teachers of music.

7.4 Summary of Chapter 7

Consideration of some theories about control and self-efficacy beliefs suggested that teachers may have strong self-efficacy beliefs as individuals and as teachers and at the same time have weak beliefs as musicians. High levels of emotional affect displayed within the fieldwork data seemed particularly evident in relation to music and its teaching. It seems possible that teachers' weak beliefs in themselves as musicians may explain these more intense emotions. Exploration of literature from the fields of personality and behaviour, emotions, motivation and attribution supports the possibility that emotional, motivational and attributional factors may be a major component in some of the difficulties that generalist teachers face in teaching curricular music. The literature also offers some possible explanations of aspects of the research data.

If teachers are to learn the new skills and knowledge that they believe that they need, it is likely that such learning will occur in the social context of their workplaces. Adult learning in the workplace is socially mediated and social groups are one theatre for adult learning. The data suggested that teachers may feel themselves to be legitimate peripheral participants in some groups, but feel alienated from others which might support the learning which they need. A brief survey of literature in the fields of adult and workplace learning supported this suggestion.

CHAPTER 8

THE TENSIONS INHERENT IN TEACHING PRIMARY MUSIC: DATA AND FINDINGS

This chapter analyses the case study fieldwork data with regard to the emotional dimension, which had emerged during the initial analysis phase described in Chapter 6. The teachers had described their own views of their self-efficacy in each of the three roles within Model 1 [see Fig.4.7, p.90]. These descriptions were not always found in answers to direct questions, since the central importance of self-efficacy was not built into the model, but had emerged during the first phase of data analysis, particularly in the noted differences between role positions. Positive attitudes in the teacher role, for instance, did not correspond with positive attitudes in the musician role.

The strength of feelings displayed by the teachers during the casework interviews had been a notable feature in both their positive and their negative perceptions. The case study methodology, involving regular contact with the teachers over a period of months, had been chosen because it would allow the research to probe below the surface levels of behaviour and reasoning, permitting deeper understanding about how teachers felt about their practice when teaching music. Their self-efficacy beliefs, emotional responses, motivations, attributions, and perceptions of group memberships, influenced their described and observed behaviours. In Chapter 7 some sources of research and knowledge in these fields were reviewed. Chapter 8 uses these to illuminate the data from this psychological and affective perspective, considering

- self-efficacy perceptions,
- emotions, motivations and attributions, and
- perceptions of group affiliations.

8.1 Teachers' self-efficacy perceptions

[See 7.1]

8.1.1 High and low self-efficacy

The tables below show areas of music teaching practice where evidence was found in the data regarding self-efficacy beliefs. Interview evidence came from the teachers themselves, in the form of descriptions of cognitions, perceptions, behaviours or events. Areas in which teachers perceived themselves as having high self-efficacy were often expressed in terms of teachers “having confidence” or “being confident”. References to low self-efficacy belief areas were characterised by phrases such as “lack of confidence”, “not much good at . . .”, “scared to do . . .” and “can’t understand”. Ethnographic evidence was found in fieldnote recordings of direct observations of the teachers at work, descriptions from pupils or other teachers and videotaped classroom sessions. Colour-coding (see key) shows which teachers were identified as showing high or low self-efficacy in each identified area of practice.

Anna		Bridget		Kate		Sally	
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	Topic	Interview evidence				Ethnographic evidence							
Areas of high self-efficacy Those where the teacher had a strong belief that she could bring about a desired effect by her actions	As individual												
	Taking independent or novel action												
	Performance in front of children												
	Performance in front of adults												
	As teacher												
	Pedagogic and professional skills												
	Developing children in music												
	Trying new ideas												
	Self-evaluation skills												
	Managing the noise factor in music												
	Curricular areas other than music												
	As musician												
	Working with different genres												
	Singing												
	Music knowledge												
	Practical curricular music activities												
	Instrumental performance												
	Notations												

Figure 8.1 Areas where evidence suggested high self-efficacy beliefs

	Topic	Interview evidence				Ethnographic evidence			
Areas of low self-efficacy Those where the teacher had a weak belief that she could bring about a desired effect by her actions	As individual								
	Performance in front of adults	■		■					
	Performance in front of older children			■				■	
	As teacher								
	Enabling progression in music	■		■	■				
	Self-image as teacher of music	■		■				■	
	Managing the noise factor in music			■					
	Ability to control music sessions			■					
	Curricular areas other than music			■	■				
	As musician								
	Self-image as musician	■		■	■			■	
	Participation in music CPD	■		■					
	Singing			■				■	
	Music knowledge			■	■			■	
	Practical curricular music activities			■				■	
	Instrumental performance	■		■				■	
	Notations			■					

Figure 8.2 Areas where evidence suggested low self-efficacy beliefs

Although this evidence is only partial, since the research study only heard about or saw a small portion of each teacher's practice, some patterns emerge from the tables above. All four teachers had high self-efficacy in pedagogic and teaching skills, although Kate made a determined exception where these related specifically to music. All were happy to 'perform' in front of children. In Kate's and Sally's cases this did not extend across all music activities, but in general even these two teachers believed that, in some sense, performing was part of what they did as teachers. With the exception of Kate, all the teachers had a belief that they could control the noise in the music classroom, could work with a range of notations and could develop children in music to some degree. Only Bridget had a wide range of high self-efficacy beliefs as a musician, whereas all four showed high self-efficacy beliefs as teachers.

It is notable that areas about which teachers claimed low self-efficacy were limited and that specific claims in the data were almost entirely in areas connected to music. For Kate, areas of low self-efficacy took up the largest proportion of her data. These areas were almost all concerned with music, showing Kate's considerable pre-occupation with her music problems. Ethnographic information and observations of Kate in school made this preoccupation less surprising. She was a highly confident teacher in all other areas, said by others to be extremely able and frequently finding herself in an advisory position for other teachers. She was the only teacher who discussed her own self-

evaluation as a teacher in any detail and was clear that she expected herself to carry out self-development strategies as a continuous process, with high expectation that she would succeed. Indeed, the fact that she was taking part in the study was a reflection of this process. Music was an area of serious weakness for her, a situation which she did not like and which caused her great concern. Although she saw little possibility that she could change, she was keen to do so while at the same time acknowledging that this was a frightening enterprise.

Ethnographic evidence to support the views expressed by teachers was easier to find in their areas of expressed high self-efficacy. The teachers may have become skilled at hiding their areas of low self-efficacy from others. This was certainly the case for Anna in maths, where she explained in detail in interviews her strategies for coping with a perceived major weakness.

Maths is my major bugbear. I do it, and I think I motivate the children, but [*Anna whispers an admission that she was scared.*] And maths has always been something that I hated. It's one of those things that just - I struggled with mental maths and I still do now. With the children on the carpet I have to write down the questions that I ask them, I have to write down what the answers are. And if somebody decides to say to me, "What's . . .", don't know, what 7 8s are . . . "I'll work that out and tell you later!" or "Now's not the time!" (*Anna*)

Sally had concerns about literacy.

Um, literacy, I don't feel uneasy when I'm teaching it, but I do find it very difficult to plan for . . . I mean not now so much because you've done it for so many years, but when it came in and started and every time I wanted to do nouns and adjectives, and I had Year 6 to start with it was like . . . I didn't have that knowledge. (*Sally*)

In music, Kate was an exception to this trend of hiding weaknesses, since everybody on her staff knew about her problems with music, teased her openly about it in a friendly way, but were also supportive of her efforts to overcome her difficulties.

I was quite happy to have one of those lessons where you'd been with me, and . . . I said to [*staff colleague*] "Oh that went well", you know, "I was really quite pleased with that", and she said "Oh good! That's really good!" you know, and everyone was very supportive about it, and nobody was very surprised! (*Kate*)

There was little direct evidence from the data of the teachers' self-efficacy levels as individuals. However, ethnographically gathered information provided evidence that their overall self-efficacy levels were probably quite high. All except Bridget had been teaching for some years. Teaching is a demanding career (Goodson, 2003; Hargreaves, 1994; Nias, 1996; Pollard, 2002a; Turner-Bissett, 2001), within which it is difficult to be happy and confident without some idea that personal ideals and strategies can be successfully implemented. Bridget, Kate and Sally were working in schools which they had specifically selected as being in tune with their own developed plans and educational beliefs. Bridget had not left her previous career in television due to lack of success, but because she wished to develop her personal potential in a field with broader and more interesting possibilities. Anna had worked hard and with noted determination to enter the teaching profession. She talked at some length about areas of her life outside teaching where she appeared to have high self-efficacy beliefs.

As individuals all four teachers had deliberately chosen generalist primary teaching as a career. They all talked about what they were trying to do with their classes, showing clear mental representations of their professional objectives. Even in domains of lower self-efficacy beliefs, these teachers were mainly realistic about their abilities and had learned coping strategies [see 3.2.2] where necessary. Their perceived and actual efficacy in their teaching settings frequently appeared to be well-matched. The exception was Kate, whose very low perceived self-efficacy in music teaching had led her to believe that she could not achieve any effective success, but who was observed producing some positive outcomes from music lessons.

8.1.2 Reasons for action

(a) Self-actualisation

One of the reasons for taking action that is identified in self-efficacy and motivation theory is the need for self-actualisation [see 7.2.1, 7.2.3]. The teachers' participation in the study was, in every case, part of a personal agenda to move nearer to an image of themselves as completely skilled professional primary teachers [see 6.2.2]. As individuals and teachers they wanted to increase their self-esteem by being excellent within their chosen profession. As musicians they wanted to develop skills and knowledge in order to fulfil this ambition.

As an individual Bridget's move to teaching from TV production was initiated by a desire to work in a career with greater self-actualising potential. She explained that she had not felt "committed to a career in television" and wished to move to a career at which she felt that she could commit herself until eventual retirement. As a teacher, Anna's strong belief that the central purpose of education is developing the whole child made her bold about manipulating professional requirements in order to carry out her self-actualisation agenda.

Sometimes it's a question of "No, I really don't think this is appropriate or important for this particular group of children. I am not going to do this." And if somebody comes in and says "You should have been doing that", then I say, "But my children weren't ready" or "It wasn't appropriate for my children to do that. And they have done this instead. (*Anna*)

As musicians, the teachers were all working towards actualisation of their potential by developing their skills and knowledge.

I mean I know what pitch is, but say for example you didn't know what pitch was - without actually knowing what pitch really is . . . there are lots of things that come up where you don't perhaps know as much about what they are. I mean I always find, um, timbre a very difficult one. And things like that are hard because I'm not confident, and even though I've read what it means it still doesn't mean very much to me . . . Mainly because I don't understand it. That's where it is, it's the understanding. (*Sally*)

(b) Acting to reduce or avoid pain

The reduction of pain is seen to be a major causative factor for action [see 7.1.1]. The participants all described frustration, which could be uncomfortable or even painful. Examples of pain reduction as a reason for action related to both the teacher and musician roles.

Both Anna and Bridget were frustrated by the curricular emphasis on core subjects and measurable attainments. Both had a vision of a more centrally creative curriculum which developed children's imaginative and independent thought. Both acted to adapt the curriculum in directions that would provide a more creative and appropriate curriculum, thus reducing their frustration and consequent pain. As a teacher, Sally was highly organised and liked to be 'on top of' requirements in all curricular subjects. Joining the research study seemed to be an act designed to reduce the pain engendered by having

gaps in her knowledge. For Kate, the gap between her self-image as a teacher and her perceived low efficacy in music was a cause of both pain and sadness. She regarded joining the study as action designed to reduce these. Her pain level when acting as a musician was high, as she felt so inadequate. She admitted that her brave attempts to play 'switch' and to teach composition and singing, under the shelter of the study, were motivated by a hope of reducing future pain.

(c) Making safe a threatening environment

A third factor in the initiation of action is the need to make safe a threatening environment (Maslow, 1968, 1971) [see 7.2.1]. All the teachers reported acting for this reason, both for themselves and for their pupils. The teachers' expressed need to be in control of their class can also be construed as making their own working environment less threatening. In the music classroom, Kate demonstrated the insecurity which teachers feel when their belief that they can control their class is poor. She seemed to feel unsafe in the music classroom, where her body language was more guarded than in her class's own room. In every other part of her practice, Kate suggested, she had high control beliefs, but she was evidently threatened by the noise and was clear that, if she were ever to lose control of a class, it would be in the music teaching context. She saw the research study as a possible route to increasing her ability to control this threatening environment.

The skill of running a classroom so that children can be independent and safe is part of a teacher's necessary skill (Pollard, 2002a) and often leads to practical action. All the teachers saw discipline around musical instruments to be vital to protect both children and instruments from harm. Teachers also acted to develop a psychological environment where children did not feel threatened and could answer questions and express ideas freely.

I knew they were feeling quite embarrassed about using their voice because they're not used to using their voice in that way and so I didn't mind the noise because it meant that they could explore with their voices without feeling that there were people listening. *(Bridget)*

Anna described how she taught children to work together and was observed on several occasions working to reduce classroom tensions.

(d) Need for security

It seems probable that teachers as well as children look for security in order to develop and act [see 7.2.1]. Anna, Kate and Sally all talked of how the individual support provided by the study had allowed them to develop in a protected and supported context. The protection of the researcher's presence and expertise had allowed them to act in an area of low self-efficacy, knowing that they had an 'escape route' if they felt insecure.

8.1.3 Cognitive distortions

Examples of all three cognitive distortions identified by McKay and Fanning (1992) were evident in the data [see 7.1.1].

(a) Overgeneralisation

Overgeneralisation could be seen in Sally's view of musicians. For her there was an absolute law that to be musical or a musician it was necessary to be able to play an instrument skilfully. Subscription to this law lowered her self-efficacy as a musician to the extent of excluding her entirely, when in reality she had musical skills. Anna had also created an absolute law about being musical; to Anna being musical meant having developed innate musical ability to a more advanced degree than she had done, so she could not believe herself to be musical. Kate's expressed views were less specific, but overgeneralisation was evident in that she believed herself to have no musical skills and was surprised to be told that in an objective sense this was not true.

(b) Filtering

Bridget believed that, despite a high level of musical skill, because she was not a pianist she could not be a music coordinator. Kate, Sally and Anna had also reduced their self-efficacy by applying filtering to the area of music. They all believed themselves to be good teachers, but had restricted their perceived possibility of achieving all-round professional capability by believing that music was different from other subjects.

(c) Global labelling

The teachers' positions as described under overgeneralisation could also be categorised as applying global labelling; the whole area of music practice was labelled as difficult. In

Sally's case, the fact that she was not happy about singing had led to her feeling that music was an area of the curriculum that she was "not good at", despite her ability to lead rhythm activities and composition work. For Kate, the early embarrassments and disappointments associated with music had led her to see music as inaccessible. She was not always able to see that music itself included a wide range of aspects, in some of which she was, in fact, able to cope.

8.1.4 Strengthening self-efficacy beliefs

In terms of musical efficacy beliefs, the data includes examples of the three ways in which Bandura (1997) believes that self-efficacy can grow [see 7.1.1, 7.1.3].

(a) Mastery experiences

Kate said that she was "really proud" of herself after tackling a song in one of the observed music sessions. The song had been taught to the class by the researcher in the previous week and observation suggested that Kate was very anxious as she embarked on the song with the class. She confirmed this afterwards, explaining that she had been "up since the early hours" worrying about it. However, the class had not confirmed her fears that the activity would be a disaster, had started singing after the taped introduction and had sung well. For Kate this successful implementation of her plan was an achievement which she claimed had increased her musical efficacy belief. Indeed as someone for whom self-image was as 'non-musician', this episode is likely to have impacted on her personal self-efficacy too.

During the fieldwork period Sally embarked on teaching her class a song using a tape recording. In one of the early observed lessons she had worked with a song about colours and had been pleased with its success. This had apparently strengthened her musical self-efficacy and she was expecting success with the new song. She had been "a bit miffed" with its less than complete success, but her reaction was not now to give up, but to ask for assistance with the difficult verses, suggesting that her mastery experience with the colours song had been enabling.

Anna described in detail a music teaching experience which, whilst it had begun without thought, had been a great success. She had begun with a piece of music, hoping to carry out a joint dance and music project. Planning had been minimal, but the class had been

interested in the music and the topic of Romans and Celts and Anna had developed a highly successful class performance. Her descriptions and expressed feelings suggested that this had provided a clear boost to her musical, teaching and personal self-efficacy.

(b) Vicarious mastery experiences

Teachers involved in music CPD suggest that one reason for its ineffectiveness can be that there are no children at the sessions¹¹⁰. Some stated that the vicarious experience of seeing good practice or useful activities modelled with real children is the most effective way to develop self-efficacy. Sally was clear that observing the researcher teaching her class had been a “massively” useful experience, which had largely dissipated her fear of being observed while teaching music. She also reported that she had asked the music coordinator to model teaching a song successfully from a tape, which had enabled her to teach new songs more confidently. Kate, too, explained that the research exercise had allowed her to see how successful music learning could be managed. The realisation that she could include material and strategies with which she was comfortable had raised her belief level about teaching music. The researcher had introduced a composition exercise by talking about what children had learned about the landscape of Egypt.

You were talking about the different sounds. So as well as saying “We`re going to do a desert improvisation” you actually talked about the sounds that they would hear. Whereas I would have just said “Go and make desert music” I think. “How can you make music a bit like a desert?” (Kate)

The researcher`s strategy had been successful in encouraging interesting compositions by the class. This vicarious experience had evidently free Kate`s thinking in relation to music. It must be assumed that the teacher-researcher relationship, which had grown during the fieldwork, enabled these teachers to see the researcher as understanding their situation and feelings [see 7.1.3].

(c) Social persuasion

The fieldwork with Anna had not included any shared teaching, but Anna had asked the researcher whether her music teaching was “OK”. When assured that it was, she was clearly relieved and the ensuing discussion about her teaching developed some positive

¹¹⁰ Evidence from informal interviews with teachers prior to the research study

ideas for future lessons. Anna described how the knowledge that she was “doing it right” had provided affirmation and lifted her self-efficacy.

8.2 Emotions in the primary music setting

The emotions of others can only be inferred from evidence (Oatley & Jenkins, 1996).

Evidence used for inferring emotional affect was drawn from

- teachers’ contributions to the interviews,
- teachers’ vocal expression, intonation and language choice as noted at the time of interviews and observations and
- teachers’ facial expressions and body language noted during the interviews and observations.

The table summarises emotions identified from the data, with teachers who appeared to be feeling each emotion indicated by colour.

Anna		Bridget		Kate		Sally	
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Positive emotions				Negative emotions				Emotions which can be either positive or negative			
Confidence				Anger				Disappointment			
Determination				Anxiety				Frustration			
Enthusiasm				Discomfort				Indignation			
Curiosity				Dissatisfaction				Regret			
Commitment				Embarrassment				Resignation			
Positive attitude				Feeling an outsider							
Thoughtfulness				Guilt							
				Lack of confidence							
				Unhappiness							

Figure 8.3 Emotions felt by teachers as inferred from the evidence

8.2.1 Positive emotions

Positive emotions were defined for this analysis as those that have an enabling effect on action, enabling constructive goals to be set and providing motivation to achieve them.

All the teachers showed a positive attitude towards the idea of teaching music and all spoke thoughtfully of the practices and challenges involved. All showed enthusiasm, too, both as they enjoyed children’s responses in the music sessions and as they talked of the possibilities which were opened by curricular music. A high level of commitment was

demonstrated by their involvement in the study and by comments which they made during interviews.

Anna's curiosity, which was seen in her constant questioning of why children responded as they did, for example after a session where she had played them different performers' versions of the same song, seemed to be a manifestation of a positive emotion. This curiosity had a playful, musing quality but reflected the more serious thoughtfulness displayed by all the teachers. Whilst all of the teachers had displayed some determination in taking up the opportunity offered by the study, Kate demonstrated a high level of this emotion. She was so fearful of music that, during every activity in the music classroom, she visibly worked to overcome her fear. Her physical stance and facial expressions demonstrated her positive determination even when her eyes betrayed her fear. Kate was also the one teacher who could not be said to show confidence in any musical aspects of the observed music lessons. The other three teachers all displayed confidence in some musical aspects of the lessons.

8.2.2 Negative emotions

Emotions which are inhibiting or disabling of action were defined for the analysis as negative. The fact that teachers are recorded as showing evidence of a negative 'lack of confidence' as well as positive 'confidence' may be a demonstration of differences between professed feelings and observed action. Even where observation of music lessons suggested confidence, teachers may not have felt confident inside themselves. All but Kate, whose lack of confidence was observable as well as felt, showed this pattern of observed external evidence of confident action co-existing with expressions of internal lack of confidence. Anna, Kate and Sally expressed feelings of being 'outsiders' in the world of music.

Among other evidence of negative emotions, Anna, Bridget and Kate talked of their anxieties in the music setting. Sally, in contrast, said that despite her lack of confidence and her identity as a non-musician, in the teaching context she was "not bothered". Anna and Bridget both talked of their discomfort with aspects of the current English education system, which in Anna's case amounted to anger and led to dissatisfaction. Kate and Sally seemed more accepting of these constraints, which they discussed more

dispassionately. Anna and Kate both expressed feelings of unhappiness relating to the music teaching setting and both confessed to feeling embarrassed on occasions. For Kate, guilt seemed to be a further development of her embarrassment at not being as able in music as some of her pupils.

8.2.3 Further consideration of emotions

Some emotions may be either enabling or disabling, depending on the situation which engenders them [7.2.2]. Frustration, shown by Anna, Bridget and Sally, is an example. Anna and Bridget were positively challenged by frustration, becoming more determined to find creative ways of overcoming what they saw as curricular limitations and biases. Sally, on the other hand, avoided frustrating situations, seeming to regard them as dissipating of her energy. For example, she was willing to ignore sections of the National Curriculum, even though it meant compromising her professional standards, since the alternative action would allow frustration to flourish and waste her energy. Sally also expressed her views on some topics with considerable indignation. This indignation evidently led her to make pragmatic decisions, since it clarified her preparedness, for example, to act positively in levelling in subjects where the results would be used, but negatively in regard to subjects where levelling had no useful purpose. For Anna, resignation about aspects of the context which disappointed her had led to both action and inaction; she had become more determined to find ways of enabling children to use their imaginations, but had given up trying to take children to live music and drama events. Both she and Bridget spoke of regret, particularly in relation to the narrowing of opportunity caused by the standards agenda. Whilst for both this emotion had led to action to increase the creative opportunities in their classrooms, they also both gave in to curricular pressure and admitted to sometimes decreasing time given to non-core subjects.

8.3 Motivation and the teaching of music

Examining the teachers' evidence uncovered information about three aspects of the motivation process,

- goals,
- planning for action and
- taking action.

8.3.1 Goals

Two reasons for the teachers' goal-setting emerged particularly strongly, those of self-actualisation and tension reduction [see 7.2]. The participants' expressed goals in each of these categories are summarised in the tables below. Towards some of these goals teachers were already taking action. Bridget's work to develop children's creativity and Sally's increasing confidence in singing are examples. However, these were also areas where the teachers' longer-term ambitions were not yet achieved, so the goals themselves were still current. Some goals were seen as eminently attainable. Anna's goal to acquire more music knowledge was an example, as was Kate's decision to use other subject knowledge and skills in music sessions. Other goals could be seen as unattainable or very difficult. Some of these would be tackled because, despite their difficulty, they were within teachers' areas of control beliefs. Kate, for example, could hope eventually to gain some confidence as a teacher of music, both by accessing support and by determination to overcome fears which came from her past experience but were no longer applicable. Some apparently unattainable goals, while remaining goals, would probably not be actively pursued because the teacher believed that they could not change the circumstances. Anna's goal of attending live performances with pupils was in this category.

<i>Anna's goals of self-actualisation</i>	Acquire more knowledge about music. Learn some more advanced music skills. Learn to analyse the different aspects of music learning and to make judgements about them
<i>Anna's goals of tension-reduction</i>	Find support in knowing that her teaching of music was appropriate and satisfactory Learn how the music curriculum developed children in music as they moved through the school. Work to encourage other teachers to tackle music Find ways to include more creative learning in the timetable Take children to experience live music events.

Figure 8.4 Anna's goals

<i>Bridget's goals of self-actualisation</i>	Find ways to connect her musical ambitions for her pupils with the knowledge she had of music and the constraints of school and National Curriculum curricular expectations. Ensure that music was a fully inclusive subject Develop children's creativity through music Use music to develop children's cognitive skills
<i>Bridget's goals of tension-reduction</i>	Teach music musically not prescriptively Ensure that music was not pushed out by other curricular demands Improve her piano playing skills.

Figure 8.5 Bridget's goals

Kate's goals of self-actualisation	Teach National Curriculum music regularly to her class Use music more in other curricular subject areas Use help (for example, from the music coordinator) with parts of the scheme of work Learn to teach a song
Kate's goals of tension-reduction	Gain confidence in role as a teacher of music Learn to sing with a little confidence Learn to lead children in a class song Learn some music skills in, for example, rhythm work Learn to help children improve compositions Acquire some knowledge about music Improve aural skills Learn standard notation

Figure 8.6 Kate's goals

Sally's goals of self-actualisation	Carry out Riverdale's scheme of work for music Understand the purpose of music activities Use music activities to enhance topic work in other subjects Improve confidence in singing Learn to play tunes on the piano or keyboard Assess children in music
Sally's goals of tension-reduction	Develop aural skills so as to be able to critique and improve the class's singing Acquire more musical knowledge Learn skills to control rhythm activities Learn meanings of musical terms so as to be able to understand the National Curriculum's requirements

Figure 8.7 Sally's goals

8.3.2 Planning for action

(a) Level of choice to act

A high level of choice to act is likely to provide higher motivation than a low level [see 7.2.3, 7.2.4]. For some possible goals there is little choice about whether action must be taken to attempt to achieve them; for others there is a free choice. Choice levels may be externally constrained or internally determined. For teachers a range of choice levels is mediated by policies or the demands of the profession, including contractual demands (DfES, 2006c), national Teaching Standards¹¹¹ and school and other external expectancies [see 2.2.1]. A high level of choice suggests complete freedom to choose to act or not to act, a low level denotes that teachers have little or no choice. In between are situations where the teacher has a moderate degree of freedom to choose, for

¹¹¹ National Standards are not compulsory. They are frameworks of standards defined for Qualified Teacher Status, Induction, Performance Thresholds and Advanced Skills Teachers. Available at www.tda.gov.uk

instance where there are strong personal or practical reasons for taking action although it is not actually obligatory.

(b) Goals and level of choice to act

(i) High choice level

Bridget and Anna both enjoyed a high level of choice about most of the goals identified above [Figures 8.4, 8.5]. At Park Road teachers had a good deal of autonomy in their classrooms; Bridget was already teaching music at a level which she knew to be at least adequate. Her goals were about improving a satisfactory situation rather than about reaching a satisfactory standard, so there was no external pressure for action. Internally she also had a high level of choice, since she was not dependent on others to carry out her planned actions. Anna, too, having been reassured by participation in the study, did not feel external pressure to carry out her goals. At Downside, monitoring of music was minimal and it would be easy to continue without development. However, Anna's levels of frustration were high and her enjoyment of music positive, so internally she had a strong desire to act despite being free to choose not to.

At Riverdale teachers were expected to teach music regularly and their work was regularly monitored, informally by the music coordinator and formally by the headteacher and deputy headteacher. However, Sally [Figure 8.7] had a high degree of choice about goals where she was looking to improve her music skills, which were already adequate for a 'coping' level of action. As music was not among her greatest enthusiasms, her internal desire to act may not have been so high as Anna's, but she still had a high level of choice in the matter. Kate [Figure 8.6] had a high level of choice for some of her goals, such as that of learning standard notation and that of singing with confidence, since she knew that there were ways of circumventing the lack of these skills. For Kate, though, the high level of choice was lessened by an intense desire to close the perceived and pain-inducing gap in her professional expertise, which dictated internally that she had little choice but to act in relation to at least some of her goals.

(ii) Low choice level

Kate and Sally had a low level of choice about whether to teach music regularly and about whether to carry out Riverdale's scheme of work for music and its activities. They did have some choice among the scheme's activities, but their work was monitored to ensure that children received a balanced music curriculum. For Bridget and Anna, in contrast, none of the identified goals presented a low choice level, since both were evidently achieving a satisfactory level of music practice as assessed by their school monitoring systems. Although neither was likely to ignore music, an area of personal enthusiasm, there seemed to be little pressure on them to achieve a particular level of practice.

(iii) Medium choice level

Choices about taking action to achieve goals are often more evenly balanced than the examples given above and the teachers' goals, particularly Sally's and Kate's, were no exception. Sally, for example, did not formally need to learn musical vocabulary in order to understand the National Curriculum for Music documentation, since she "never went to it", a situation which gave her a high externally imposed level of choice about action. She did, however, feel inadequacy in not knowing the meaning of all the musical element terms, so her drive to learn was high, which lowered her choice level. Kate's wish to improve her aural skills was not essential to her ability to carry out activities in the scheme of work, since help was available within the school, but her passion to overcome her fear of music was likely to weigh heavily on the side of working at this inadequacy. This decreased her level of choice in acting on this goal.

(c) Outcome expectancies

Anna's outcome expectancies [see 7.1, 7.2.3, 7.2.4] for her goals in music were not high, a factor which might counteract the likelihood of her acting to achieve her goals. Of her goal regarding assessment she said

I can make judgments on the children. I can assess them. But if I had a child that was particularly struggling, I wouldn't know quite how to assess that further, or kind of how to get to the root of that problem. (*Anna*)

She did not believe that help in this skill was available within the school. About her hope of taking children to live events she had a low outcome expectancy, since

It's a problem going anywhere, and taking children out. Because, you know I would like to take them to the theatre more often, but the problem is . . . there's 'more important things to do', like going to the discovery centre. (*Anna*)

Bridget held high outcome expectancies for most of her musical goals. She had thought about them a good deal and had the skills to carry them through. She was already working at making music interesting, explaining that

. . . if you're reinforcing things regularly you can deal with a number of concepts alongside each other, without it being confusing, but it actually makes it more interesting for them, because it can be really tedious I think. Music can be taught in a tedious way. (*Bridget*)

Even her doubt about whether she could acquire good keyboard skills had a reasonable outcome expectancy because, if she were to take action, she would be determined to succeed and she already had strong self-efficacy in other music areas.

Kate's goal of using music in other curricular subject areas had a high outcome expectancy. She was already doing this in some areas, saying, for example, that "We've used music in writing and that kind of thing . . ." However, other goals carried lower outcome expectancies. Regarding standard notation she said that she was "hitting my head on a brick wall." Of acquiring more music knowledge her expectancy was higher, since she had proved to herself that she could learn about music.

seeing things like, you know, just simple things like pulse and things - until we did that in-service I didn't know which was which! (*Kate*)

Sally was already using music activities to enhance topic work in other subjects, for example by linking music and history.

Last week when we started the Poor Child composition we talked about the poor child - we've done a lot about the poor children anyway in history. (*Sally*)

This experience had given her a belief that she could extend the idea to other subjects. She was less positive about her prospects of understanding the purpose of music

activities, although participation in the research study had given her experience of new understanding.

I understand why I'm doing it, whereas had I taught the lesson myself, from the box, I wouldn't have understood what I was doing. (*Sally*)

She had lower expectations that she could improve her aural skills believing that she would not “in a million years” pick up such skills.

(d) Planning strategies

Since a central part of teaching as a profession has always entailed setting goals for pupils, teachers are likely to be highly skilled at planning for goal achievement (Gipps et al., 2000; Kendall-Seater, 2005) [see 7.2.3]. Since 2000, legislation for school teacher performance management has required the setting of goals and monitoring of their attainment¹¹². Teachers work with headteachers to set annual performance management targets (Education Order, 2006) and are expected to collect evidence of their progress towards them. For two of the teachers in the study, Anna and Bridget, progress within their teaching of music was a performance target for the year of the fieldwork. They were using their participation as part of their evidence of progress.

Teachers plan their workloads with their own performance management targets in mind as well as with consideration of their pupils' needs. However, emotional and cognitive factors relating to personal and musical dimensions also seemed to be implicated in the participants' decisions regarding the National Curriculum for Music. Their personal styles of learning, too, may have affected their likely strategies.

Anna was clear that she was prepared to have open-ended plans, although she thought this was unusual among teachers. Bridget and Sally liked to have a clear view of their plans and related outcomes. Bridget was glad, though, that at Park Road she was not expected to submit detailed written plans, as she felt that “you haven't got the time to teach if you do that I don't think”. Sally welcomed help in her weaker areas since this increased the security and likely success of her plans.

¹¹² Statutory Instrument 2000 No.2122. Section 9.

Kate liked to have very detailed advanced plans. In science, she explained, she used questioning to structure lessons, but “they’re always on my planning sheet what questions I’m going to ask.” Kate seemed to feel that although she knew what her goals were for music lessons, she was not clear enough about her strategy. She used questions to develop her strategy as the lesson proceeded.

It’s like kind of guess the class what were going to do by getting them to tell me what we’re going to do. Because I need to check in my head that that’s right. *(Kate)*

She was unhappy about this and felt that such behaviour was not a sign of good teaching. She was happier when she could model aspects of a subject to children and knew that in music she was not able to do this. This was not because she was any less skilled as a teacher when in the music classroom, but because her strategies in the area of music were compromised by her personal and musical perceptions and she did not understand the purpose of particular music activities.

I think it’s as well it’s a kind of knowing why you’re teaching something. I think that’s what makes me more confident. *(Kate)*

8.3.3 Taking action

Taking action involves initiating action and then sustaining it (Pintrich & Schunk, 1996) [see 7.2.3]. The data suggested a large number of variables within the constraints that applied to the music teaching context. These impacted on the likelihood of action being initiated. They could vary both between teachers and for particular teachers across times and contexts. Between any of the participants with a goal and the initiation of action to achieve it lay a range of such variable internal and external constraints. Some of these are shown in the figure below.

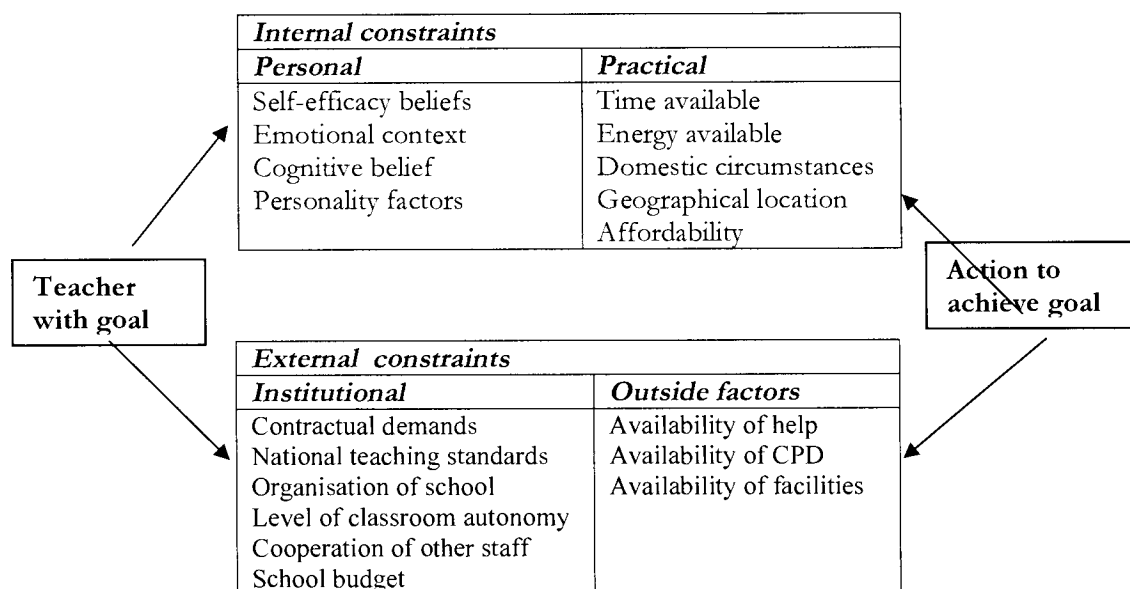


Figure 8.8 Variable constraints which affect teachers' likelihood of taking action

Evidence for such a wide range of possible and varying constraints supports the complexity which Model 1 shows as inherent in the primary music setting [see Fig.4.7, p.90]. It also suggests that there will be difficulty in defining ways in which teachers may be enabled and supported in their actions to achieve their goals.

8.4 Attribution

For each participant the researcher had observed several lessons in addition to the observed music lessons. Two of each teachers' observed lessons were analysed in the light of Weiner's Attributional Theory of Motivation [see 7.2.4]. For each teacher one was a music lesson and one a lesson in a subject where the teacher had declared herself to have high efficacy beliefs. [See Appendix K for these analyses].

- Anna: a literacy lesson on written instructions and a music composition lesson based on animals.
- Bridget: a literacy lesson on 'Jack and the Beanstalk' and a music composition lesson based on the weather.
- Kate: a history lesson on Ancient Egypt and a music composition lesson based on pyramids.
- Sally: a history lesson on Victorians and a music composition lesson based on Africa.

Attribution theory would predict a difference in attributional behaviour between subjects where a teacher has high self-efficacy beliefs and subjects of perceived lower self-efficacy. In high self-efficacy settings, unless an unexpected event occurred during a particular lesson, experienced teachers might be expected to achieve their aims, to complete the expected lesson content and to experience positive affect as a result. The attribution process would not be instigated, since positive affect would signal that planned action could be continued. The next lesson in a planned series could be carried out as anticipated. In contrast, negative affect at the end of a lesson would raise the need to engage in an attributional process before future goals and action can be planned.

8.5 Teachers' learning

8.5.1 Learning in the workplace

All the teachers in the study expected to develop their skills for teaching music within the school by learning knowledge and musical skills and by extending their teaching strategies [see 6.2.2, 7.3]. For Kate and Sally, opportunities for external CPD in music were remote, since their Local Authority no longer funded central music CPD except for newly qualified teachers. External CPD was available to Anna, but at the time of the fieldwork she was not expecting to use it, since Downside's concentration was heavily on core subjects at the time. At Park Road, Bridget could access a high level of internal music support. Kate and Sally, like Bridget, could expect a successful outcome if they embarked on a programme of self-development within their schools, since Riverdale, too, had in-school expertise in music. At Downside, a larger school, the existence of potential staff support was less clear and the absence of a proactive music coordinator was a weakness; Anna might have found it difficult to access music expertise within the school.

8.5.2 Membership of groups and communities of practice

The participating teachers identified themselves as members of a variety of groups connected to their work as teachers. They also identified groups from which they felt alienated. There were other groups where they felt some right of membership but where they did not feel themselves to be full members.

(a) Full membership

All the teachers regarded themselves as belonging to their school staff group, citing the support of other members, ways in which the staff held joint understandings and a variety of social and organisational norms that the groups shared. They also all identified themselves as professional teachers and as having confidence that they were regarded as people with insight into the needs and behaviours of children. Anna and Kate, both of whom had major roles in their school leadership teams, also saw themselves belonging to this leadership group and adhering to its norms.

In terms of subject group memberships, the lists below are not complete. Neither the observations nor the interviews were designed to look at every curricular subject. Those subjects, apart from music, which appear in the data, do so because they were used by the teachers as examples of aspects of their teaching practice. Subjects groups are taken to include both teachers and others who are active in that field. Subjects where teachers are indicated as perceiving themselves to be members of the group of practice are those where teachers expressed both confidence to teach the subject and ability to extend subject-specific knowledge and skills for themselves.

Only Bridget perceived herself as a member of the group of music practice. She had a good deal of experience of performance and had worked with other musicians throughout her own education and in her previous career [see 6.1.1]. Whilst she had some questions about teaching music, these were concerned with how to relate her high levels of knowledge and skill to the possibilities of classroom and school curriculum. They did not appear to include doubts about her status as a music practitioner. She had worked with the music coordinator on planning lessons and used the school pianist to support her in skills which she did not possess. However, she clearly felt that given availability of good resources she could access new learning in music.

The table shows the groups of which teachers perceived themselves to be full members. Teachers are identified by colours. Although not every teacher talked about every subject, the table does indicate some patterns of commonality and difference across both teachers and curricular areas.

Anna		Bridget		Kate		Sally	
------	--	---------	--	------	--	-------	--

Teachers							
Staff of their own school							
People who understand children							
School leadership group							
Special Needs educators							
Literacy							
Maths							
Science							
ICT							
History							
Drama							
Dance							
Music							
Art							
PE							

Figure 8.9 Groups identified in the data of which teachers perceived themselves to be full members

(b) Partial membership

Those groups in which teachers appeared to perceive themselves as partial members are taken to be those where, although they had some understandings, they believed that they would need assistance to become full members. Anna expressed this position specifically in relation to art, but stated that her position in music was the same. Bridget expressed similar views about history. In these subjects Anna and Bridget had areas of confidence but were doubtful that they could access required learning independently. Although Kate believed that she taught geography adequately, she had little sense of enthusiasm for the subject and saw herself as only a fringe participant in the world of geographers. In art, Sally saw herself as a fringe participant, contrasting her position with that of her classroom assistant, who she regarded as a true member of the art group of practice.

The teachers in the study were all able teachers and had few subject areas where they faced major problems. Bridget identified maths as an area of weakness, but she believed

strongly that primary teachers must make themselves at home in all subjects and believed that she could do this in maths. She could not therefore be said to feel completely alienated or excluded from the group of maths practice. Anna expressed similar reservations about ICT. She was also clear that her understanding in science was limited, although she could teach the facts of the curriculum. Although she taught PE confidently she was not clear that she was sufficiently skilled in all areas to qualify as a group member; she felt the same about art. In music she felt confident in some aspects and seemed to believe that she understood enough musical language to be able to engage on the fringe of the subject group.

Maths				
Science				
ICT				
History				
Geography				
Music				
Art				
PE				

Figure 8.10 Groups identified in the data of which teachers perceived themselves to be partial members

(c) Perceptions of alienation

Some subjects presented such significant problems that the teachers concerned did not feel any identity with the relevant group of practice. These were few, but significant. It was in these subject areas that teachers appeared to feel themselves to be outsiders who had no way into a group where they could access necessary knowledge as legitimate participants.

For both Sally and Kate these groups included music. Although Sally had some confidence in teaching music she regarded herself as a non-musician and had no confidence that she could access musical development or knowledge for herself. Kate saw musicians and the world of music as something which had deliberately excluded her in the past and from which she had been positively alienated. The fact that she believed this to be unjust did not change her feelings about the situation, although in cognitive terms she could see that she might be included one day. Dance, too, was an area of alienation for Kate; she perceived this to be because of its music component. Sally

believed that she had not been “good at English” at school and that she had had a poor foundation in topics such as grammar, which she saw as a central concept in primary literacy teaching. Consequently she believed that she would always feel uneasy in literacy and had no way of becoming comfortable in its practice. For Anna maths was a major area of difficulty. She had learned to cope but not to flourish and had come to the conclusion that she was a non-mathematician.

Maths					
Literacy					
Music					
Dance					

Figure 8.11 Groups identified in the data of which teachers perceived themselves not to be members

8.5.3 Identity as a music practitioner

Only Bridget was able to identify herself as a music practitioner. Although Anna may have believed herself to be a peripheral practitioner, she still expressed doubt as to whether this allowed her legitimacy in the music group. Sally and Kate identified themselves as not legitimate practitioners in music. Sally admitted that it was possible that in some musical activities she “probably was doing it without knowing”, but questioned whether she could count herself as a music practitioner if she did not understand her musical action. Kate felt so alienated that she believed that she was “a fraud” when she pretended to be able to practise music.

These positions are significant, since teachers who feel outsiders in a subject area are unable to become even legitimate peripheral participants without the mediation of members of the relevant group of practice. Since maths and literacy are core subjects, Anna and Sally could expect such mediation to be provided in these subjects of alienation. It seems probable that this would not be the case for Sally or Kate in music. If teachers do not feel themselves to have access to music-oriented groups they have a major gap in their possibilities for development. Furthermore, unless an active group member is available in a school, negotiation of access is difficult. Anna, who appeared to feel herself to be a fringe member, had no such person at Downside. Even the comparatively easy transition which she would need to make, in order to perceive herself

to be a group member, was apparently not available. Kate and Sally had a potential mediator at Riverdale, but, for them, the step even to peripheral participation status was a major challenge.

8.6 Summary of Chapter 8

The data displayed evidence of both high and low areas of self-efficacy beliefs for all the teachers. These areas were different as teachers acted within their different roles.

Evidence for different affective states among the teachers uncovered both positive and negative emotions, as well as affective states that might lead to either enablement or inhibition, depending on the precipitating situation.

Exploration of teachers' motivations was carried out through analysis of apparent goals and the planning and taking of action. The motivational positions that were suggested varied both between and within teachers and across time and contexts. Weiner's Attributional Theory of Motivation was used to analyse observed lessons in music and in subjects where teachers had expressed high confidence levels. These analyses suggested that music did appear to present particular challenges for the four participating teachers.

Chapter 8 ended with some exploration of the availability of learning opportunities for the teachers. The participants all identified groups and communities of practice with whose purposes they could identify. However, only one appeared to identify herself as a legitimate participant in the community of practitioners of music. The analysis described in this chapter suggests that the emotional dimension which emerged from the fieldwork data is indeed significant for generalist primary teachers. The teachers' emotions were sometimes supportive and enabling, but at other times they informed teachers of a shortfall in their teaching expertise which was perceived by them as difficult to overcome.

SUMMARY OF PART 4 OF THE THESIS

In this part of the thesis the original model was critiqued in relation to significant features of the data which had emerged during the initial analysis described in Part 3. Literature in the fields of self-efficacy, personality and behaviour, motivation, emotions and attributions was reviewed. A selection was made from the vast literature within these fields, choosing contributions to psychological understanding which seemed particularly useful to the addressing of the research questions. Some theories of personal self-efficacy and self-esteem were outlined and related to teacher efficacy and musical efficacy. Theories of personality and behaviour that relate to emotions, motivations and attributions appeared promising in supporting understanding of teachers' perceptions about their music teaching context. Finally, some consideration was given to a small part of the literature relating to ways in which adults may learn, since the initial analysis had suggested that, in relation to music, teachers identify particular difficulties in accessing knowledge which they believe will support them.

Further analysis of the fieldwork data was described in Part 4. Findings relating to teachers' perceptions of their self-efficacy, their emotions and their motivations in relation to the teaching of National Curriculum music were described. Some observed lessons in music were analysed according to attributional theory and compared with observed lessons in other subjects. Areas of tension emerged which may be inherent in primary music teaching practice as it is currently conceived. Analysis of teachers' views about the ways in which they might be enabled in music uncovered perceptions of alienation from groups which could strengthen their identity as music practitioners, support their development of skills in music teaching and thus increase their self-efficacy and confidence in the classroom music setting.

In Part 5 of the thesis some synthesis will be made between this second phase of data analysis and the initial phase described in part 3. Consideration will be given to possible refinement of the model so that it can show more clearly aspects of the music teaching context which this research study has identified as being problematic. The research

questions will be addressed again and some conclusions drawn about how they may be answered.

PART 5

SYNTHESIS

Part 4 of the thesis described the literature review and analysis carried out in exploration of the revealed emotional dimension of the data. The importance of this dimension had been detected during the process, described in Part 3, of grounding Model 1 [Fig.4.7, p.90] in the reality of primary music teaching contexts. Part 5 of the thesis synthesises the two analysis sections of the research study.

In seeking to discover the detailed nature of links between teachers and elements of their music teaching setting, identified in Model 1, some particular areas of difficulty in the teaching of the National Curriculum for Music have been identified. These are discussed in Part 5 and identified as disjunctions, since they suggest disruptions to particular links within the model. Three potential disjunctions are suggested as being of particular significance for generalist teachers of primary curricular music. These suggestions are supported by the fieldwork data. The thesis argues that the elements of the context in which the disjunctions occur are social constructions, developed within the complex processes of interaction between societal discourses. Whilst Model 1, described in Part 2, has enabled the investigations from which this argument is drawn, it requires some refinement to show these social constructions and the identified disjunctions. Part 5 proposes such refinements.

Finally, some conclusions are drawn about how the research questions might be answered. Some implications of the research for current practice in English primary education are described. The study has been limited in its scope and has raised further questions. Some suggestions are made regarding further related research possibilities.

CHAPTER 9

DISCUSSION

Previous chapters have analysed the research data in terms of Model 1 [see Fig.4.7, p.90] and re-visited it with regard to teachers' efficacy beliefs, emotional affect, motivations, attributions and perceived group affiliations. Chapter 9 discusses both phases of analysis, synthesising them and suggesting that together they point to three particular areas in which the participating teachers faced difficulties in music teaching. In these three socially constructed areas, the teachers' links to the policy contexts of their setting and the forming discourses are disrupted. In characterising these as disjunctions the chapter argues that, although Model 1 is useful in understanding how teachers perceive their setting, the identification of these problematic areas suggests a need for some refinement of this model.

9.1 The teachers and their contexts

The use of case study methodology for this research means that the research questions will not be answered in a definitive manner. However, it was hoped that this methodology would facilitate rich understandings of teachers perceived positions [see 5.2.2] and would therefore be useful in future thinking about how generalist primary teachers could be supported and enabled in music. Although only four teachers participated, it may be possible to generalise findings to wider groups of teachers [see 5.2.3], so it is important to ask how far the participating teachers typified primary classroom teachers and how generalisable were their contexts.

It is in the actual practice of classroom music that teachers' anxieties are faced and their skills and knowledge tested. The participating teachers were all actively and regularly practising music teaching in their classrooms. In one sense they may be said not to typify primary teachers, since they had actually overcome their fears and inhibitions and embarked on music teaching, an action which these teachers knew was not taken by all of their colleagues. However, the nature of such difficulties can perhaps be best uncovered by working with those who have acted to overcome them. Once the nature of the

problem is better understood, it may be possible to understand why others are not able to overcome their fears.

The four teachers ranged from Bridget, probably untypical in her high level of music skill across Anna and Sally, who had some visible but limited confidence in music, to Kate, whose fear of music was quite extreme.

In some ways Sally and Anna may represent many primary teachers. They were prepared to try new things, although they preferred to begin with adequate knowledge. They wanted to understand the reasons for teaching particular activities and welcomed understandings of progression in curricular subjects, so that they could understand where their pupils had come from and where they were expected to go next [see 6.2.2]. Like many teachers they resented time spent on paperwork and assessments if the results were not to be used productively, but were prepared to toe the professional line if required (Osborn et al., 2000) [see 6.2.2]. Both teachers had had some years of teaching experience and had confidence that they could manage both their classes and their professional requirements, even though these caused them stress from time to time [see 6.2.2].

In musical terms, Sally and Anna could also be said to represent other teachers. Anna shared the enthusiasm for music of a large percentage of humanity (DeNora, 2000; Hargreaves, Miell & Macdonald, 2002). Like many people (Small, 1977; DeNora, 2000) she listened to music a good deal both in her home and in her car, in a range of genres. She listened to what she liked, rather than what she felt she should like, and was comfortable in her personal musical choice, whilst acknowledging that others' choices were also legitimate. Sally, on the other hand, represents a section of the population who do not listen to music a great deal. She did not dislike music and had friends who were practising musicians but could not be said to be enthusiastic about music in her everyday life [see Appendix C].

Kate was probably atypical in the extremity of her problems with music. She was not averse to music, indeed she had a high level of emotional engagement with it and was quite passionate about both her own daughter and her pupils having access to it [see 6.2.3]. She had had seriously hurtful experiences with music in her own schooling and

the effect of these had been both deep and long-lasting [see 6.2.4, Appendix C]. Bridget, for quite different reasons, was also not typical of primary teachers, since she had had a high level of music education including advanced performance training [see 6.2.4, Appendix C].

Of the four teachers, then, it may be useful to generalise from Sally's and Anna's cases, but perhaps not from Kate's or Bridget's. However, the very atypicality of their cases may highlight important issues for teachers by displaying them in an exaggerated form. Presentation of atypical examples can highlight challenges and show differences in practice which instigate investigation and develop new insights (Clyde Mitchell, 1983). The variation between teachers also suggests that perceptions which *are* common to all the teachers may be quite widely generalisable across a varied teaching population.

The contexts of these four teachers were arguably generalisable in terms of their classrooms but not of their schools. The schools were situated in diverse geographical locations, but no rural schools were involved, nor any inner-city schools with a significant proportion of severely deprived children. Since English primary schools range significantly in size¹¹³ it would be difficult to cover every possibility in a case study project of this scope. The class sizes of these teachers averaged 28¹¹⁴. Two of the three schools used discrete subject timetabling, although at Riverdale it was combined with an overarching topic structure. Park Road's entirely topic-centred approach is probably unusual in current primary practice. Since the introduction of the National Curriculum in 1988 the political agenda has discouraged this holistic approach to primary teaching, and schools which use it must be prepared to provide a particularly strong rationale for their practice (Smart, 2000).

At Riverdale children left their classrooms for music lessons, but none of the classes presented as unusual in terms of class management procedures or relationships between teacher and pupils. Discipline was good in all the classes, behaviour management systematic and all the teachers had detailed knowledge of their individual pupils. In as far

¹¹³ Lindisfarne School in Northumbria is claimed as the smallest, with 5 pupils. Large schools include Minster in Sheppey School, Kent with around 600.

¹¹⁴ Average class sizes in England in 2002 were 25.2 for KS1, 27.4 for KS2. (DfES (2003). *Statistics of Education: Class Sizes and Pupil Teacher Ratios in England*. Norwich: The Stationery Office)

as human contexts can be compared, these classes appeared to be regular English primary school settings [also see Appendix C].

9.2 Teachers and the National Curriculum for Music: a disjunction within Model 1

9.2.1 Teachers' perceptions

(a) Perceptions of music

Speaking as individuals about their relationships with music, the teachers all had different stories to tell [see 6.2.3, 6.2.4, Appendix C]. Anna and Bridget had had very different but equally satisfying music education experiences in both primary and secondary schools as well as in college. In contrast, neither Sally nor Kate had been helped to see music as a positive part of life through their own education. Despite this, Kate at least had a hugely positive view of how central music was to life experience. Her personal views of music were coloured by both markedly negative early experiences and highly positive affective responses to music as an adult.

As teachers, the participants had much more comparable perceptions about music. All four teachers regarded it as important across school life and there were mentions of school performances, assemblies, choirs and instrumental lessons, which were all seen as being important to the children and adults involved. Bridget, Anna and Kate expressed strong feelings about school-based music. Bridget spoke of being “passionate” about music, Kate of how she felt “goose bumpy” when listening to the choir. Anna described how the children “absolutely loved it” and “have a whale of a time”. Even Sally, from her less overtly emotional stance, used the words “liked”, “happy” and “enjoy” relating both to her own and her class's musical involvement. Her negative comments were about her skill levels, not about music itself, and her increasing confidence as the study progressed led to her “quite looking forward” to music sessions. Music, for these teachers, was not just an expected part of school life, but one that induced positive affect in both children and teachers.

All four teachers believed that to be a good teacher of music some performance skill was necessary, but performance skills in music were problematic for them [see 6.2.2, 6.2.3].

Sally, Anna and Kate all believed that full access to a ‘musical’ identity at any level depended on such skill, a belief which meant that they did not qualify. These three teachers also believed that, unlike adults, children could be musical without performance skill. Bridget, whose personal problem with performance related only to keyboard skills, was the only one whose understanding of musicality was universal to all age groups. A perception that adults and children have different abilities to access music presents teachers with an apparently insoluble problem. Kate’s feeling that she was a “bit of a fraud in music” expressed this dilemma succinctly. Whilst she believed that many of her pupils were musical, she perceived herself not to be so and saw no way to change this attribution. This left her believing that she could not guide her pupils in their relationships with music.

Perceptions expressed in the musician voice followed the same pattern [see.6.2.3]. Bridget saw herself as a musician and as musical. Anna, Sally and Kate did not regard themselves as musicians, nor as musical, although probing elicited some differences with regard to the latter concept. Anna persisted with a view that, although she had some musical skills, since she had not developed her childhood musicality she was below average as a musician. Sally persisted with the view that she was “not musical”, but agreed that she did in fact have elementary musical skills, which could identify her as something of a musician. Kate was alone in admitting no musical skill at all and saw this as meaning that she could never be considered as a musician.

Interestingly, all the three self-identified ‘non-musical’ teachers, even Kate, displayed at least average levels of musical skill in practice. Anna was very comfortable dealing with classroom instruments and used pentatonic scale, drones and other musical concepts. She was confident to sing with her class using no accompanying recording and used a tambourine herself to introduce a steady pulse. Sally led singing confidently using a tape, played percussion instruments with skill and imagination and was quick to understand how to fit irregular folk-song words into the regular bars of the melody. Although she did not always feel able to control activities such as a class rhythm improvisation, she was quick to notice changes of pace or children who were less accurate than others in picking up the patterns. In a composition activity she understood how to deploy children to provide structural elements that would permit a coherent piece of music to evolve. Kate expressed as much fear in her body language during music activities as she did in her

words. However, although she was clearly not confident in, for example, performing rhythmic patterns, she actually did so adequately. She had neither belief in her knowledge nor a wide vocabulary of musical language which she was confident to use, but, although she was not able to suggest ways in which children might improve their group compositions, she did express musical criticisms and ideas to the researcher during joint observation of video-recordings. For three of the teachers, then, there seemed to be a mismatch between their musical self-image and the real level of their musicality.

(b) Perceptions of music education

The four teachers involved in the study were all happy as generalist teachers. They all believed that a continuing relationship between a teacher and a class in primary schools provided security and a sound developmental base for pupils [see 6.2.2]. For all of them there were few subject areas where they felt uncomfortable, insecure, or severely lacking in basic knowledge and understanding, but for two of the four music was such a subject. Music was seen as “different” from other subjects by Anna, Kate and Sally [see 6.2.2].

All the teachers, even Bridget, believed that they would teach music better if they had higher skill levels. None of these teachers believed that music had to be taught by specialists in the classroom, although all acknowledged a role for music specialists [see 6.2.3, 6.4.1]. For all the teachers except Bridget the National Curriculum document itself required some mediation by a music specialist [see 6.4.1]. At Riverdale, a comprehensive scheme of work, designed for the school and written for non-musicians, was largely successful in this task, but no such facility was available at Downside. Anna found herself taking on the task of providing a scheme of work for her year group, because she was so concerned that, since teachers did not feel able to access the school scheme, some children were not accessing classroom music education.

Despite feeling some inadequacy with regard to their music teaching, the teachers had all discovered ways in which they could work as teachers of music from a secure position. Bridget and Anna began from what they knew about music. For Bridget this was a wide base and she had many choices. For Anna the base was narrower, but she had learned to ignore what she saw as the prescriptions of the National Curriculum in finding a connection to its content. She had learned to use methods with which she was comfortable in the contexts of drama and dance as starting positions in music. For Kate

and Sally, the school scheme of work provided the secure starting-place. Both found that within this there were activities where they knew, having been provided with resources, that they could succeed. Because they were restricted in their choice by their perceived lack of musical competence, they felt the need of specialist support in selecting activities in which they were less sure of the content or the skills required. In Kate's case these were particularly activities where she felt that specifically musical skills or knowledge were essential for success.

Speaking as musicians, Kate, Sally and Anna were all in some measure afraid of music education, because of their self-perceptions of poor musical capability. They believed that recognised success in this part of their practice involved the teaching of the whole of the National Curriculum for Music. They also believed that they were not able, from their self-perceived musical status, to do this. As well as low perceived performance skill levels these three teachers had difficulties regarding standard notation. Interestingly, although they did not believe that children need to learn standard notation to access the National Curriculum requirements, they all believed that they would teach music better if they could "read music" [see 6.4.4].

9.2.2 Influences of societal discourses

Model 1 [see Fig.4.7, p.90] suggests that all teachers have a position in relation to all the discourses implicated in the formation of the setting in which they are expected to practise music teaching [see 4.4]. The thesis argues that these positions will colour their perceptions of their context.

(a) The politico-economic discourse

Participants' perceptions of the politico-economic discourse showed a high degree of congruence [see 6.4.5]. The teachers were all aware that working in a state education system brought inevitable legislative constraints. Whilst they accepted these as unavoidable, they believed that some of their professional difficulties stemmed from political and economic agendas within their teaching setting [see 6.3.2, 6.4.1].

Historically, the political discourse, which had led to music *not* being part of the compulsory curriculum during their own school education, had left all but Bridget with a shortfall of acquired understanding about music and its teaching compared to other subjects [see Appendix C]. Whilst all the teachers had experienced curricular music in

their own education, this had not necessarily been balanced. For Kate and Sally it appeared to have been seen as a low curricular priority. That historical legacy had also been seen by Anna, Kate and Sally in their student teaching practices and their early days of teaching. They had been victims of the fact that, historically, it was ‘acceptable’ for generalist teachers to opt out of music [see 2.2.2].

The teachers were aware that politico-economic processes controlled much practice within their working lives [see 6.3]. Whilst they accepted this and regarded some aspects positively, for example the universality of the National Curriculum, they struggled with others. Their frustrations included the squeezing of creative subjects, which had led to restricted timetabling at Riverdale, Downside’s irregular music provision and the expendability of music at Park Road “when there are x other things to do”. Targets, assessment regimes and Ofsted inspections were an overt and ever-present reminder to all the teachers of external pressures on their schools [see 6.3, 6.4.1, 6.4.2].

(b) The educational discourse

It may perhaps be assumed that people who embark on a career in teaching are aware of current educational discourse and prepared to work within the setting shaped by it. Unsurprisingly, these teachers were all prepared to accept the current parameters of primary teaching, though not necessarily to support them entirely [see 6.4.2]. They hoped to be able to make compromises in all subjects when they found themselves in conflict with aspects of their teaching context and, in most subjects, did not feel guilty about such action.

As practitioners within education it can be argued that the teachers were an integral part of the educational discourse. Their thoughts and ideas about education and their exploration of practical strategies within it would have been shared within their own schools and outside in the wider world of education. Indeed, in this field, unlike the politico-economic discourse, they had some hope of directly affecting educational practices. As far as this study is concerned, the educational discourse and the teachers’ expressed positions within it overlapped to a large extent with all the other discourse areas. As with the politico-economic discourse, teachers’ perceptions in the field of education showed a high degree of congruence. However, in this case their perceptions

were generally of support and inclusion in the discourse rather than of constraint and distance [see 6.4.5].

Music can arguably be seen as an area of difference within this general view. If they have negative perceptions of their ability within a subject, teachers may not be an active part of the subset of education discourse which contains that subject. Kate and Sally, in particular, were unlikely to engage in discourse about music education, although this may have become less true after their involvement with the research study.

(c) The cultural discourse

The cultural discourse of any society could arguably be said to cover all aspects of social behaviour within it. This study has necessarily considered only limited areas of cultural debate.

Children are in school for a small proportion of the day. They spend far more time outside school in social contexts of which teachers may have little knowledge and over which they exercise no control. The cultural milieu in which children exist outside school is likely to impact strongly on work inside school. The participating teachers were all concerned that children were not always encouraged outside school to use their imaginations or to be creative [see 6.4.3]. The teachers felt that children spent a good deal of their time in school learning information and developing cognitive skills and that aesthetic education was often overlooked. They therefore regarded the overtly creative subjects of the National Curriculum as vital.

There was recognition that the cultural discourse can influence the ‘school version’ of all subject areas [see 6.4.3]. The teachers’ acceptance of this in the music setting varied. Bridget had limited interest in curricular prescriptions and was determined, as she was in other subjects, to make her own selections of materials and activities in music. She found the National Curriculum document “boring” and used only those parts of the National Curriculum for Music which she believed would develop aspects of children’s musicality and musical understanding. Anna, too, did not feel restricted by the idea of ‘school music’ and was only concerned to ‘toe the line’ sufficiently to satisfy the more general outlines of the National Curriculum Programme of Study. Sally and Kate were more ready to teach within the accepted ‘school music’ subset. This may have been

because they were the least confident of the teachers in music and the least involved in music in their own social contexts. Neither expressed any direct connection to the National Curriculum for Music, which they found to be alienating. This lack of connection may, however, have been because Riverdale's scheme of work was comprehensive and they believed that it mediated the field of music adequately.

The debate about suitable music for schools has moved on since the formation of the National Curriculum. Musicians in society appear more prepared to cross between genres in 2006 than they were in 1992. There is an ever-growing availability of 'world music', as well as burgeoning quantities of recorded music that combines previously distinct genres. The teachers in the study grew up in a world where musical genres were more distinctive and exclusive, but they seemed pleased to be able to explore, alongside their pupils, the wide range of music that exists in the culture of contemporary society.

(d) The musical discourse

The teachers' understandings of musicality, which to a large extent reflected common social misunderstandings of music, have already been discussed [see 9.2.1]. For primary teachers, such misunderstandings may have serious consequences. It can be argued that it is these misunderstandings which have led teachers such as Anna and Sally to their belief that they are not musical. Being alienated from a section of the curriculum that they are required to teach leaves teachers uncomfortable within a region of their working setting. Such a situation is likely to compromise their control and self-efficacy beliefs and hence their confidence.

There are other areas where society's musical discourse has formed an uncomfortable context for teachers. The social world is, it seems, full of music. Recorded music is ubiquitous and easily available. It forms a constant background to social events and commercial settings. Although amateur performances of music abound in some areas, for many people going to a live music event means going to a professional and thoroughly rehearsed performance whose actors seem to exist in another world. Perceptions of music as a field of activity for skilled performers compounds non-specialist teachers' feelings that they will never be adequate as teachers of music.

The subject content of music sometimes appears inaccessible because it is not, like history or geography, seen as consisting of a body of knowledge with attendant skills, but as a body of skills with attendant knowledge. Sally and Kate both expressed such a view. Art, another potential area of discomfort, could be seen the same way. Other subjects cited by the teachers as areas of potential discomfort included drama, PE and dance. These three all share the performance aspect of music. Music may be identified in the educational discourse as both skills-based and a performance subject. Teachers can perceive themselves as set up for failure on both counts.

Music's emotion-arousing quality (DeNora, 2000; Juslin & Sloboda, 2001), which is one of the reasons for the high value placed on music in all human societies (Cross, 2005; Crozier, 1997), is perhaps another reason for teachers to feel uncomfortable about its teaching. Pupils as well as teachers have affective responses to music. These may be powerful and can leave teachers with extra anxieties about their ability to control the music class.

Within musical discourse the debate about how far music education should be creative and how far re-creative will continue (Deveson, 1995; Gammon, 1999; Shepherd & Vulliamy, 1994; Spruce, 1996b; Swanwick, 1999). For the participating teachers, going through school before the advent of the National Curriculum, their own music experience was largely re-creative. This background may not have prepared them for the creative side of the National Curriculum. The small amount of time dedicated to music in the training of the teachers had reportedly not given them much experience of creating music, so their first experience of composition activities may well have been, as reported by Anna, when they were first faced with leading their own class in such work [see Appendix C]. It is easy to see that 'non-musician' teachers, entering the profession with poor musical self-efficacy beliefs, may be tempted to opt out of this unfamiliar corner of their teaching context.

9.2.3 Teachers' links to the National Curriculum for Music

A major part of the setting in which generalist primary teachers teach music is theoretically shaped by the National Curriculum for Music itself, which in turn has been moulded by societal discourses. Educational systems and institutions are social constructions, emerging from ideologies within the macrosystem (Bronfenbrenner,

1976). The National Curriculum can be described as an artefact constructed by society within shifting discourse boundaries.

The usefulness of a National Curriculum may have emerged in part from the educational discourse, but it was the politico-economic discourse that gave it much of its detailed structure [see 2.2, 3.2.1]. This discourse continues to dictate much about its implementation¹¹⁵. At the same time, discourse within the field of education frequently interacts with politico-economic debate to change details of outcomes. The musical and cultural discourses, too, have impinged on this ongoing process of social construction, particularly with regard to the curriculum's content and priorities. If teachers had positive perceptions of their links with all of these discourse areas it could be expected that a positive and supportive link would be forged between teachers and the National Curriculum.

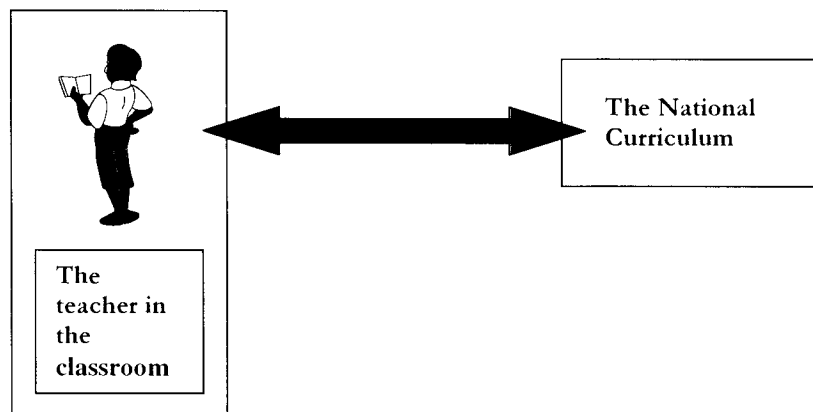


Figure 9.1 The potential strong link between teachers and the National Curriculum

In general, the emergence of positive links between teachers and educational and cultural discourse areas might be expected to overcome problems with politico-economic agendas. If this were the case, the link between teachers and the National Curriculum would be strong. However, this research addresses teachers' difficulties in relation to their work in music, so it is the National Curriculum for Music which is under particular scrutiny.

¹¹⁵ The 2006 DfES report on the government's five year education strategy promises a "renewed framework for literacy and mathematics" (section 16) and that the DfES will "continue to improve performance" in schools (79). The debate about the school curriculum continues in 2007, with the Secretary of State for Education and Skills insisting that a traditional, prescribed curriculum is important (Branigan, 2007) and educationalists suggesting that the curriculum should be freed from detailed prescription (Andalo, 2007)

The data analysis in this study has suggested some negative perceptions of the musical discourse. Negative perceptions work to weaken links, providing a context of discomfort for teachers, which can be inhibiting and which may dilute confidence. In relation to the National Curriculum for Music, then, it is argued that teachers' link with it is weak in comparison with their more general perceptions of the National Curriculum. Some of teachers' negative perceptions of music are particularly powerful in their effect. These may compromise strong links with other discourse area. The link between teachers and the National Curriculum for Music needs to be intact and positive for teachers to feel comfortable and confident. The powerful negative perceptions of music which have been identified suggest that there is in fact a disruption or disjunction in this link.

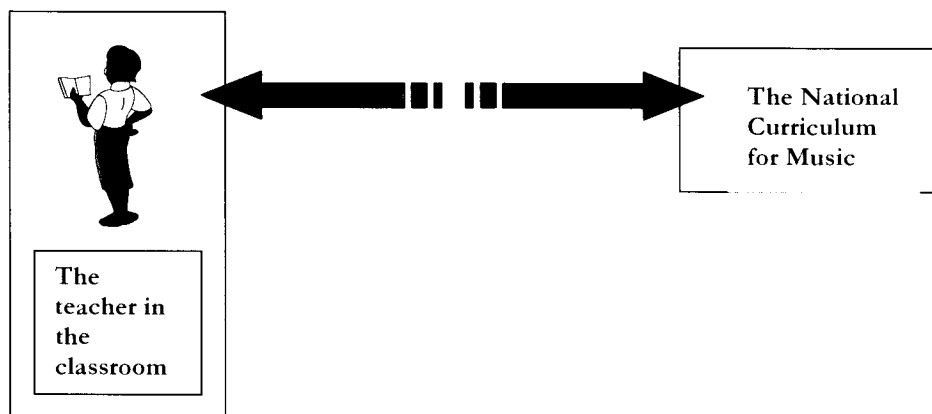


Figure 9.2 A disjunction in the link between teachers and the National Curriculum for Music

9.3 Self-image, ideal and actual: a second disjunction

9.3.1 Personality and teachers' self-perceptions

The summation of impressions about another person is necessarily a subjective process, although it is one at which humans have highly developed skills (Asch, 1946). The descriptions of the teachers in this study were constructed from interactions between

- the researcher,
- the teachers,
- their pupils and other adults in their schools,
- reported interactions between the teacher and significant events and people within their biographical histories and

- interactions within the researcher's own past.

This is a complex picture; the discussion which ensues is necessarily limited in its scope.

(a) Researcher relationships

The interactions between participants and researcher, within which the teachers' person-portraits were constructed, lay within the context of the researcher's story as well as those of the teachers in the study. The researcher was a professional teacher, with wide experience of primary schools and music. The participants knew of this background and it proved useful in establishing relationships of trust [see 5.4.1]. Participants seemed happy that the researcher not only knew about music and teaching, but understood the world of primary school classrooms and children's behaviour 'from the inside'. They appeared to welcome the possibility of shared language, some common perceptual perspectives and mutual recognition of potential difficulties as well as rewards.

The potentially negative effect of the researcher's history was that the teachers might feel themselves to be interacting with a musical 'expert', a member of the musical élite, from whose social group they were excluded [see 8.5.2]. For Anna, Sally and Kate this did appear to be offset by their own strong teacher self-efficacy beliefs and their perception that, in the context of their own schools and classrooms, their pedagogic expertise was superior to that of the researcher. In the case of Bridget the balance was different, since she too regarded herself as a musician; however, as a newer teacher she saw herself as less experienced than the researcher in some aspects of teaching.

In the initial meetings between the researcher and the teachers part of the dialogue of familiarisation was an overt discussion of perceived inequalities between teacher and researcher. In all cases the teachers welcomed the opportunity to discuss their work as music teachers with somebody who they regarded as an expert in the field. It was an onus on the researcher to ensure that she was not seen as a threatening or inhibiting presence and that her expertise would be seen as an enabling resource. The teachers' comments supported a judgement that this was successfully accomplished. Mutual respect for each others' expertise, which built up between the researcher and the participants during the fieldwork, provided fertile ground within which the teachers' perceptions and ideas could be explored and developed. Although the researcher inevitably affected the fieldwork situation and altered the teachers' behaviours to a

degree, the resulting context seems to have had enabling aspects for the teachers, which they themselves regarded as outweighing the potential threats.

(b) Personal starting-points

That an individual's life story is integral to their understanding of themselves was illustrated well by the research data (Bruner, 1990; Goldie, 2000; Harré, 1979; Usher, 1988) [see 7.1]. For Anna a major reason for working with music in her classroom was that it enabled children to make contact with their feelings and develop imaginative skills.

I just think it's . . . they don't have that opportunity in school, but they also, the majority of them don't have that opportunity at home either. So where do, how do they learn, you now to be in touch with how they feel or communicate it. I mean, the majority of them when you talk to them - "What did you do last night?" "I watched television" "Is that all you did?" - I mean obviously they probably did stuff, you know, but when they say they played out, the majority of them either played on their own or did hardly any imaginative play. You know, they might have ridden up and down on a bike and that's it . . . *(Anna)*

Anna recounted, with excitement in her voice and gestures, how she had lived an active imaginative life as a child. This feature of her own life-story perhaps explained her passion that children should have their imaginations fed and her frustration about their lack of imaginative play.

Bridget's hugely positive feelings about school music were explained to a large degree by her own positive memories from childhood.

There's usually such a limited amount of music, and I was really lucky, I went to a primary school where you know, you put your name down, I mean not everybody did, but most people put their name down for an instrument. And there was teaching within the school. It was a state school, but it was just, it had a big you know, onus on music, and . . . we had orchestra every Wednesday, and we had wind bands, and we had, you know, singing and . . . *(Bridget)*

Although Sally's memories of music in childhood were less vivid, they were spoken of in a warm voice, with positive affective expression, and had affirmed her belief that it was good to include music in her pupils' primary experience.

I do remember there being some percussion instruments . . . and I do remember doing some singing, and I think we had like, almost like little pupils' books, that maybe had the songs in and

we followed them. I remember that. I remember joining the choir. I mean I don't like singing, but I was a part of the choir.
(Sally)

Kate seemed relieved to be able to tell her painful early story in music to somebody who would understand what it may have felt like for her. She described it frequently and with considerable anger [see 6.1.3, 6.2.1, 6.2.4, 9.3.1, Appendix C]. Nervous laughter was also present, suggesting that she had learned to cope with her anger by detaching herself from the memories. Her emotional hurt, however, was palpable. When asked how she had felt at continuous rejection, she replied "Not surprised really". Amazingly, despite her negative history in music she continued to see music as an area of enjoyment. She not only wished to be able to enjoy it herself, but passionately wanted to enable both her own daughter and her class to enjoy music as an integral part of their lives.

The teachers' early experiences of music correlated with their anxiety levels about teaching it as adults. Although assurance regarding their teaching standards apparently had a rapid and positive effect on their self-beliefs as teachers in the music context, their beliefs about themselves as musicians did not seem to be so easily transformed. Sally's and Anna's remarks about their own 'non-musician' and 'non-musical' status were scattered throughout the interactions. Such descriptions of their level of musical identity came both before and after assertions that they felt much happier about teaching music now that they had received reassurance.

For Kate, the deep-seated damage to her self-image as a musician stretched over into her perceptions of the possibility of being a good teacher of music to such an extent that she was not easily amenable to attitude change. It was working with the researcher on music activities with her class that seemed to begin to reassure her. The new experiences of being active and moderately successful in music perhaps allowed her to begin to replace the old story with a new one. She was able openly to compare her current success and positive music experiences with her long-held negative feelings and to begin to develop an adapted view of herself in the light of these comparisons. In one of the earliest sessions, Kate had worked with a song which the children had already learned from the researcher. Afterwards, Kate explained that she had had a sleepless night of worry in anticipating the session. At the suggestion that the children had actually sung correctly despite her fears, she agreed reluctantly that "They did do it, yes". After another session,

when Kate had played a rhythm game with the class, she suggested, in a negative tone of voice, that the activity had been unsuccessful. The researcher pointed out that, although it had gone through a 'sticky' patch, the children's innate sense of rhythm had allowed the activity to rescue itself with no intervention. As she and Kate observed this together on the video-recording, Kate came to the important and enabling conclusion that "I can have faith in them!". Observing a later session she said "It wasn't as chaotic as I anticipated!", hurriedly qualifying this as if she was not yet brave enough to move out of her long-held position into the world of the musician.

(c) Developing a musical self-image

As the interviews proceeded, Kate began to see that even knowledge about music could be structured so that she could access it. An embryonic musical self-efficacy belief, nurtured by the researcher, allowed her to see herself as a teacher of music in some measure and she began to be more pro-active in organising children's music experiences.

Because when we did the George Formby song the week before last I tried to get them to have a go then. But lots of them just did the "keep fit, take exercise" . . . Some of them didn't, so each person in the group was doing the same - they were in groups of four - but they kind of worked together to create one [a rhythmic ostinato]. And one of them played it and three of them clapped it. But then some of them when I said I don't want you to do this, you know, thinking what I would have done, I don't want you to do this, then they tried to do other things, but kind of still went back to that, so it was the same rhythm for the first and second line, but then they changed for the third line because it changed slightly in the song. *(Kate)*

Kate was now using her pedagogic skills with music materials and accepting, as she was able to do in other subjects, that complete 'success' in achieving the objective of the lesson was not essential to children's progress within the field. She was also using musical skills in identifying different rhythm patterns and, although she was frustrated that she did not have musical language in which to explain things to the class, she was negotiating with them to produce a musical result. Gradually she began to introduce her own variations on a suggested activity from the scheme of work, an action which not only allowed her to feel more secure, since she had mediated the activity to fit within her own perceived area of control, but allowed her to feel a sense of achievement for herself both as a teacher and as a musician.

You know the one where they chant it and they do it on the rhythms, the rhythms on the instruments and things. And, because they've been doing food and things I, we were able to talk about that first, and then I could say to them "Right, I want this group to try and think of healthy foods for their chant" and kind of just changed it a little bit, but because I felt like I'd done my own little way, it made me feel so much better! (*Kate*)

Kate's story over this short period is particularly illuminating to considerations of how generalist teachers can be enabled in music teaching. At the beginning, her self-esteem as a musician seemed non-existent, at least in part because of her early life experiences in music. Although her teaching self-efficacy was possibly the highest of the four teachers in the study, she seemed quite unable to use her pedagogic skill in the music context. However, support in the development of a minimal level of musical self-efficacy seemed to allow her to attempt to use her pedagogic skills in the music setting.

Sally's and Anna's cases support an idea that the nurturing of personal musical efficacy is centrally important. Both professed low levels of perceived musical efficacy but admitted to some abilities in music teaching. Even these low levels of efficacy, though, had enabled them to use their pedagogic skill to achieve music teaching of an acceptable standard.

These stories suggest that at least a minimal level of positive musical self-efficacy may be required before teachers can be expected to attempt music teaching. Once this minimal level is reached, though, it seems that it may be possible to reinforce belief in self-efficacy as a music teacher quite quickly to a level where general teaching self-efficacy beliefs can be transferred to the music setting. Teachers can then explore music teaching within a familiar pedagogic framework, developing musical aspects of their teaching self-efficacy as well as musical self-efficacy beliefs.

More detail of Anna's story develops this argument. Anna had begun her primary music teaching career from a position comparable to that at which Kate ended the research project. Anna may not have identified herself as a musician, but she did not position herself at the extreme end of a continuum from musician to non-musician [see 6.2.3]. Active positive experiences of music and dance meant that she had at least some level of belief in herself as a musician when she began her teaching career, despite refusal to identify herself as 'musical'. This belief had allowed her to 'dip her toe in the water', first

alongside a musical colleague in her final teaching practice and then on her own when she arrived at Downside. She began, as Kate was beginning to do, in an area where she felt secure; in Anna's case this was in the area of listening.

I mean I know when I first of all started we started off with, with listening to pieces of music. . . It was good, but I just don't know how I managed to explain what I wanted the children to do! The end, the end result was really good. But I got them, they had pieces of paper. And we listened to pieces of music and I got them to draw? Any line they wanted to. Whatever . . . They loved it! And we had line-drawings. And we had them up in the cloakroom. As pieces of music that they'd listened to. And how different they actually were. (*Anna*)

At this stage in her career her teaching skills had been developing fast and this first success in music had led her to re-discover work from her own teacher education. She moved on to try other activities, including graphic scores, which she had used with her student colleague on teaching practice and rhythm games, based on songs that she had learned at college. She explained that, as her pedagogic skills developed and her teaching confidence increased, she was able to take more risks. Anna's problems with music were now seen in perspective as an area where, although her experience had led her to believe that improvement was possible, she had gradually developed a stronger belief in her own music teaching potential.

Growing belief in the ability to carry out successful actions strengthens control beliefs and consequently self-efficacy (Bandura, 1995) [see 7.1]. Kate had developed from having a negative musical self-image to having a small but positive perception which could be developed. For Sally and Anna the support of their self-image as musicians through the fieldwork allowed a strengthening of their musical self-efficacy as they saw themselves moving towards their idealised self-image as a fully skilled primary teacher. Their more favourable evaluations of themselves had allowed their self-esteem as music teachers to rise.

In Maslow's (1968, 1971) hierarchy of needs [see 7.2] it is only one step from the level at which the need for esteem is satisfied to the level at which self-actualisation can occur. Anna and Sally appeared to have increased their musical self-esteem and consequently their confidence in the terms of Lawrence's (1999) definition of confidence [see 7.1]. Kate, too, had apparently increased her self-esteem during the fieldwork period.

Whereas at the beginning of the study the discrepancy between her ideal and her real self-images had been perceived as unbridgeable in the area of music teaching, she had begun to make a bridge. She had managed to link her tiny musical self-efficacy belief across to her strong area of teaching self-efficacy. For Kate, though, there was still a long way to go to decrease the discrepancy, in music, to a size where it would no longer compromise her very strong pedagogic self-esteem. Bridget's case was different from Kate's, but she, too, perceived a gap between her current self-image and that which she wished to attain. Bridget, though, did not need to increase either musical or pedagogic self-efficacy. She needed to find a way to re-configure her musical expertise so that it fitted more comfortably into her ideal teacher image.

The concepts of constructs and scripts [see 7.2.3] shed further light onto the teachers' situation in relation to teaching music. Existing constructs (Kelly, 1955) can become so much a part of a person's expectations that they find it difficult to conceive of alternative behaviours. This might explain Kate's apparent imperviousness to any suggestion that she could enjoy music as an active participant. She had held the constructs from her early years for so long that she hardly believed there could be an alternative for her. However, a different experience of music may have opened this belief system to the possibility of new behaviours regarding music. While this threatened a need to create new constructs and might be expected to elicit some anxiety, Kate appeared to feel that, at least in the sheltered situation of the research, she was brave enough to extend her construct system. Once her construct system was open to extension it seemed possible that, as long as future experiences of music remained positive, it could remain open. Over time some alternative, positive musical constructs might build.

Being experienced teachers, all the participants could be expected to have a large collection of scripts (Tomkins, 1979) to apply in the classroom. Such scripts would mediate their behaviour at a subconscious level and help to keep classroom interactions at a manageable level. New situations demand new action and, during this study, teachers could be construed as developing new scripts. Anna, Sally and Kate all demonstrated a range of actions as teachers which suggested a large resource of teaching scripts. In music, though, their personal script libraries were smaller. Bridget, too, had a wide range of personal and pedagogic scripts, but she also demonstrated well-developed musical script patterns. However, all four teachers expressed the view that their research

participation had shown them new music teaching behaviour patterns that would extend their script libraries.

9.3.2 Motivation in music teaching

As Dweck (1986) [see 7.2.3] has argued, the goal of human action is to demonstrate or increase abilities, a form of self-actualisation which referred to all four teachers in this study [see 8.3.1]. Dweck's development of this argument throws some particularly interesting light on the case of Kate. Whilst much of teachers' work is based on a belief that levels of ability are open to development, Kate seemed afraid that this might not apply to music in her case. Other teachers' beliefs that they could improve their musical efficacy appeared to encourage their persistence even in the face of setbacks, but for Kate such persistence was difficult. Although she appeared to be bravely tackling challenges where she did not believe that she could succeed or improve, she constantly questioned whether this effort was worthwhile. Dweck argues that a belief that level of ability is a stable feature will lower motivation in the face of failure. Kate found it difficult to believe that her ability in music could grow, so she held apparently contradictory beliefs about her situation. On the one hand, she believed strongly that persistence in tackling learning challenges was the route to success and she forced herself to act on this belief. On the other, perceived failure, coupled with the belief that her musical non-ability was a stable characteristic, convinced her that even such determination would not work for her in music.

The work of Atkinson (1957, 1964) may shed further light on Kate's predicament [see 7.2.3]. Whilst Sally, Anna and Bridget all appeared to select intermediate tasks, suggesting positive success expectations, Kate provided an interesting alternative behaviour. Before the research study, Kate had selected the few tasks in music at which she knew she could succeed. Her expectation of failure was high and consequently her motivation for success was low. She had reportedly selected only easy tasks. However, during the study she appeared to feel that she had a wider choice of tasks, since she was working with the researcher. Her expectation of failure was still high and the fact that this would be public added to her potential emotional stress, but her motivation for success was raised by the knowledge that she had the support of the researcher, who would be able to 'rescue' difficult musical situations. Kate therefore positioned herself in a new place where high expectation of success and high expectation of failure were both

present. Her subsequent selection of more difficult tasks was a high risk strategy, since it laid her open to personal perceptions of failure and extensive anticipatory anxiety. It also presented her with a potential for high rewards if she achieved successful outcomes. At this stage, her motivation was perhaps more concerned with achieving some personal success in overcoming her fear, which she knew would increase her musical self-esteem in the longer term, than with success in immediate task completion.

The teachers' shared goal of improvement of their music teaching had characteristics which, according to Pintrich and Schunk (1996), made it strongly influential to motivation to act [see 7.2.3]. This goal was important to their everyday lives, closely positioned to their daily activity and purposes and quite specific. However, Pintrich and Schunk also propose that difficulty is relevant to motivation. Although the general goal of improving confidence in music teaching might be seen by some of the teachers as too difficult, it was also broad. All the teachers perceived it as being potentially open to subdivision into tasks of varied difficulty. Indeed, the data bears out such subdivision, showing teachers as keen to try limited activities, where success was a reasonable expectation, and reluctant to lay themselves open to anticipated failure [see 8.3].

Apparent motivations for achieving the participants' wider goal can be usefully measured against Maslow's 'hierarchy of need' [see 7.2.1]. The need to improve their music teaching was above the base level of a physiological need, although, for Kate in particular, an element of the need for safety may have entered into the motivational dimension of the goal [see 8.3.2]. Kate's safety need may have been perceived as mental rather than physical, but the physiological effects of her fear of music placed her goal at least partially at this level of the hierarchy. The intensity with which she stated that she would love to "push over" her fear, suggested that not having to undergo sleep deprivation and nausea before music lessons would bring great relief in its removal of a threat to her physiological comfort. Maslow's theory may explain the strength of Kate's motivation to achieve personal development even in the face of factors which, according to Dweck [see above], might be expected to lower her motivation

Sally and Anna could be seen as joining Maslow's hierarchy at the level of 'belongingness'. For both of them, being confident in their music teaching would enable them to feel more securely part of their profession. They would no longer have to

excuse their perceived lower achievement in music than in other subjects, or feel so beholden to colleagues with more skill. This in turn would feed their self-esteem. Bridget, too, felt a need to belong more securely within the profession, though it seemed that greater pedagogic experience might, over time, allow this 'belongingness' to develop without the need for specifically music-based action. Maslow's model supports the argument that positive motivation was present for these three teachers, but that their goal of self-actualisation in relation to music would not be so hard to achieve as it would be for Kate.

9.3.3 Some effects of emotions

Affective responses can inform individuals of their success or failure in achieving goals or objectives. Achievement of a goal engenders positive emotions; failure produces negative feelings [see 7.2.2]. A wide range of emotional responses has been detailed in the analysis of the research data [see 8.2]. Some of these will be used as examples to show how emotional theory can explain some aspects of the teachers' perceptions.

Emotions, according to Oatley and Johnson-Laird's theory (1996) [see 7.2.2], arise from the evaluation of goal achievement. Bridget's enthusiasm about her class's response to the listening music which had been included in her Australia and Animals topics is an example of such evaluation. Her goal had been to provide a range of musical genres for listening experience. The class had not only listened with interest but had developed personal and discriminating choices. Bridget was happy about this and evaluated the goal as having been successfully achieved and even exceeded.

Kate's anxiety about the singing activity in a forthcoming music lesson in her Egypt topic [see 8.1.4] was anticipatory, apparently contradicting Oatley and Johnson-Laird's theory. However, once Kate added more information to her initial description of her feelings about this event, it became clear that this emotion too arose from evaluation of an event in relation to goal achievement. Events in Kate's past, where her singing had led to rejection, were evaluated in relation to the future goal of successfully teaching a song. For Kate, the goal had been to be a successful singer. As a child and a teenager she had failed to achieve this goal. Singing activities in prospect therefore brought negative affect in anticipation, based on past goal achievement. An interesting picture emerged when Kate evaluated the singing activity in the light of her teaching goal for the

class to achieve a performance of a song about Tutenkamuhn. The activity, despite her fears, had been a success and the class had achieved their performance. However, the strength of the anticipatory negative emotion appears to have been so strong that Kate was unable to move on. Her expected pleasure at the success was overlaid by residual anxiety and she emerged as puzzled and relieved rather than pleased.

Consideration of whether action can be carried out against feelings sheds further light on Kate's situation. Goldie's (2000) suggestion that feeling can be cognitively impenetrable [see 7.2.2] could well be applied to Kate's deep-seated feelings about music. She was able to detach herself from the feelings to consider her *situation* with some cognitive clarity, but could not apply such clarity to direct observation of her *feelings*. After struggling to understand them she was, on one occasion, reduced to a despairing suggestion that she needed specialist medical help! Goldie suggests that the initial emotional response to an event (for Kate her satisfaction that the class had performed the song successfully) is held up to reflection, but that this reflection involves an interpretive stage. At this stage the emotional response is held up against beliefs about the event (in Kate's case that she cannot be successful in relation to singing), which can make the original emotion unintelligible and cause a change of response. For Kate, Goldie's theory suggests that her initial pleasure was found cognitively unintelligible in the light of failure beliefs and was changed to relief and puzzlement.

9.3.4 Music and other subjects: some comparisons

Discussions of the participants' self-images as teachers of classroom music, together with their feelings about their goals, suggest that intrapersonal tensions may be inherent within this area of their practice. Conflicts appear to arise between teachers' self-perceptions of musical and pedagogic self-efficacy. The emotional dimension can cloud perceptions. Motivations to change and develop can be seen to vary even within individuals.

It does appear that the teachers all had music teaching self-images which were at variance with a strongly-held image of their 'ideal' teacher self. They described, although not necessarily explicitly, a dissonance or gap between their desired self-image as good, professional, generalist primary teachers and their perceived self-image as primary teachers who cannot teach music well. For each of the four teachers the gap had

different dimensions. Some, such as Kate, were positioned where the gap is seen as almost unbridgeable. For Bridget, the gap was comparatively small. Many teachers could probably be placed in between these extremes. A visualisation of such relative positions for the teachers in the study is offered below.

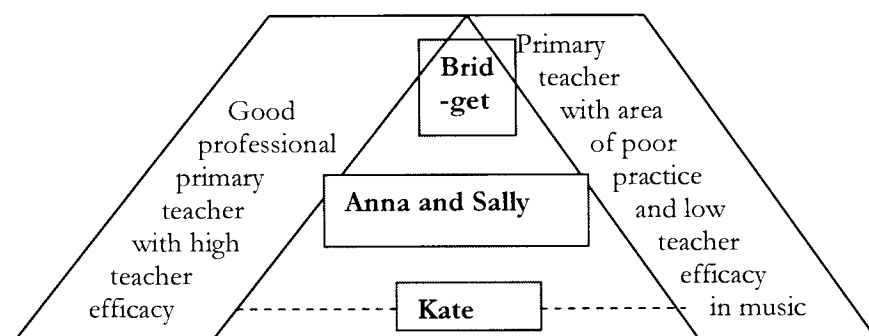


Figure 9.3 A proposed model of the space within which primary teachers are positioned in relation to music teaching

The gap between the teachers' ideal and actual self-image is in reality a complex space which contains different elements for any individual [see 7.2.1]. Different personality factors and life experiences combine with self-perceptions, motivations and affective behaviours in this complexity

For the teachers in the study it appeared that differences in self-perception between music and other subjects affected their response to lesson outcomes. Analyses of observed lessons, made in the light of Weiner's Attributional Theory of Motivation (1986), highlighted such differences [see 7.2.4, Appendix K]. Evaluations of the reasons for outcomes experienced are substantially made, according to the theory, in reaction to emotional affect resulting from the event. Teachers acting in their areas of high self-efficacy would be expected to achieve set goals, have positive outcomes from their lessons, experience positive affect and therefore not engage with the attributional process. In music the theory predicts that Bridget might experience positive affect after a lesson, but that the other teachers' dependent affect would at best be mixed and would probably have negative aspects. The attribution process would therefore be consciously engaged before new goals could be set. The analyses of observed lessons by each teacher [see 8.4, Appendix K] do largely bear out these predictions.

Sally, Kate and Bridget all expressed satisfaction and happiness after their non-music lessons. For these three, outcomes were as expected and they did not need to make significant adjustments to their planned next goals in those subjects. Anna, however, expressed some negative affect in her frustration after the literacy lesson. She certainly engaged with an attributional process, but this was not concerned with the teaching or learning components of her lesson. She was happy and satisfied with how the lesson had been implemented and with the literacy outcomes. She planned to continue with the next planned lesson without alteration. However, the frustration did lead to some forceful expression as to how restricting the literacy hour's structure was for teachers and how it could become tedious for pupils. Anna believed that she had little control over this situation, believing the locus of control to be external and the cause of her frustration unchangeable. Although it had psychological consequences for Anna it did not appear to have behavioural consequences for her literacy teaching, where she had explained that she already frequently planned adjustments to the recommended lesson structure.

In music the story was different. Anna and Sally both experienced disappointment about some aspects of their lessons. For Anna, one psychological consequence was enthusiasm to find a way to enable children to grasp the elusive concept of "essence", hope that they would be able to do this, some surprise that this had proved difficult for them and a reasonable expectancy of future success. She planned to develop more lessons with the same goal and perhaps to combine dance and music to this end. Sally was a little dissatisfied that the children's group work had been poorly structured in terms of their roles within their groups. She was hopeful that they would achieve better organisation in future lessons and said that she had been surprised that they needed more help in this, since in other subjects groups they organised themselves well. She reflected that maybe in music they were less familiar with both the resources and the requirements of the activity. She would plan more instruction about group organisation in the next music lesson. Bridget did not experience identified negative outcome, but as compared to the literacy lesson she was challenged by some unexpected reactions from the children. She questioned these reactions and considered whether they should lead to change in her goals for the next lesson.

For Kate the predominant emotions were negative. She was pleased that the children had produced viable compositions, but regarded this as something of a 'fluke' and had little belief that it could be repeated when she was on her own. As she went through the attribution process a wide range of consequent emotions developed. These included a degree of hopefulness, since the lesson had had some successful outcomes. However, they also included deepening frustration, bordering on anger, guilt that she had "let them down again" and puzzlement and despair because, although she characterised the locus of control as internal, she still believed her ability to control music lessons as low and largely unchangeable. This mixed emotional picture made for a confusing situation for Kate. The attributional analysis again showed a conflict of self-belief systems, with her teacher self-efficacy allowing positive affective responses and her musical self-efficacy mediating negative affect.

In terms of planning future goals, music appeared to present more challenges for all the teachers than did the other subject. In every case, even where half a term's lessons had been planned in advance for the other subject, music planning seemed to proceed from week to week. This does suggest that teachers' lack of confidence in music may have a significant effect on their goal-setting capabilities, which may have been a factor in the lower self-efficacy beliefs and confidence levels that they expressed in music.

The attributional analyses supported the model shown in Figure 9.3 [above]. Anna and Sally were both more surprised at outcomes in the music setting than the other subject and both engaged in a deliberate attribution process. This appeared, however, to be leading to adjustments rather than major changes to their next goals in music. In Figure 9.3 they appear in a central position. For Kate each music lesson was planned from scratch after the attribution process, but the confused attributional picture did not appear to give her clear guidance as to future goals. The size of the gap where Kate appears in this model is daunting. Bridget is in a position where 'ideal' and 'actual' images are close. She was the only teacher for whom, in music, expectancy of future success was high. She also believed that she had a high level of control in terms of the causal dimensions of a musical behaviour. The fact that, in the attributional analysis, the behavioural outcomes for Bridget were the same in music as in the other lesson, supports the suggestion that Bridget's perceived problems in music were pedagogic rather than musical in nature.

9.3.5 Incompatible images?

Although the nature of the gap was different for individual teachers, for all the teachers in the study there was evidence for a disjunction between their ‘actual’ perceptions of themselves as teachers and their image of an ‘ideal’ primary teacher. Arguably, this kind of mismatch could cause far-reaching problems, as it sets up tensions in a significant area of personal agency, possibly causing distress and pain [see 7.1.1]. Perceived inability in a professional area is likely to damage self-efficacy, self-esteem and consequently confidence. The mismatch also involves affective dimensions, which impact on core personal self-efficacy and control beliefs. Such an impact leaves teachers feeling vulnerable, inadequate and even guilty.

The fact that observation by the researcher suggested that all the teachers had higher levels of efficacy as music teachers than their self-beliefs indicated does not belittle the importance of the disjunction. It is the teachers themselves who need to have high efficacy beliefs across all the demands of their professional image, in order to be at ease across their environment of practice. Indeed, it is important to understand that the seriousness of the disjunction is in the teachers’ self-esteem with regard to music, not in their actual abilities. If this self-esteem can be raised, then they will develop stronger self-efficacy beliefs and confidence and be enabled to view themselves more realistically in terms of their levels of skill as music teachers.

Teachers’ image of the ‘ideal’ teacher is a social construction, developed within the same societal discourses which formed the National Curriculum. As with the National Curriculum, teachers potentially have a strong and positive link to the idea of an expert professional primary teacher. They are members of a profession, and all the teachers in the study were proud of this fact.

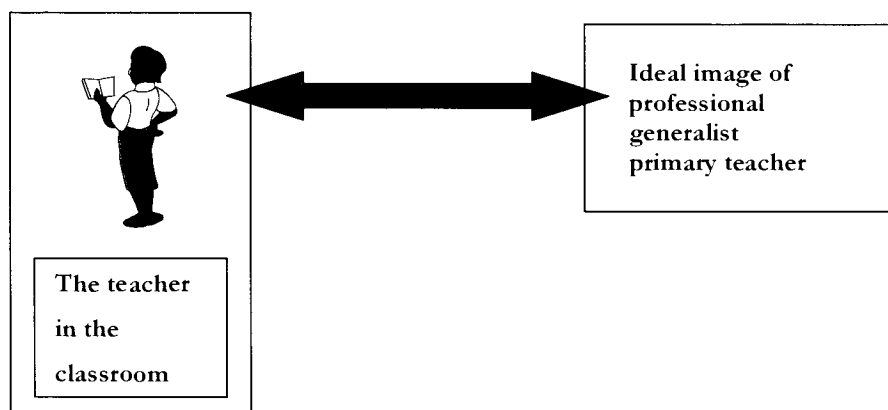


Figure 9.4 The potential strong link between teachers and the ideal image of a primary teacher

With regard to the teachers' professional self-images, though, because they perceived an area of failure, there appears to be a disjunction between themselves and their ideal image in the area of music teaching. This disjunction causes uneasiness, sadness and even pain and leaves teachers with incomplete professional confidence.

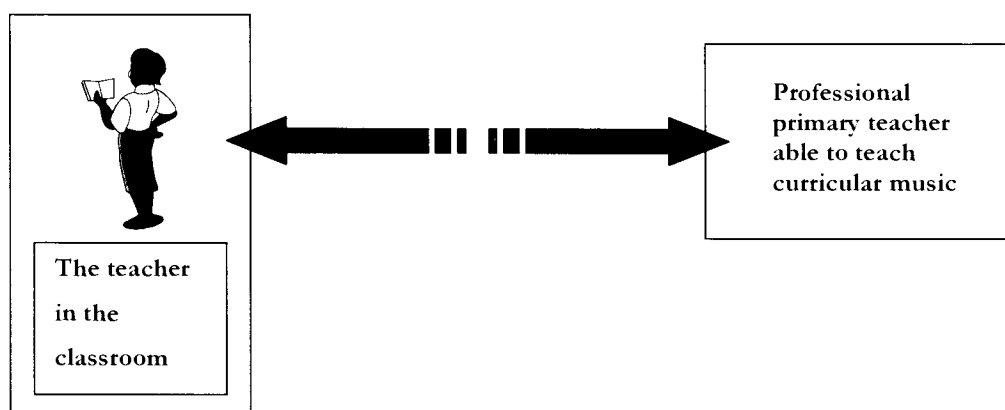


Figure 9.5 The disjunction in the link between teachers and the image of a primary teacher able to teach music

9.4 Routes to learning: a third disjunction for teachers in music

9.4.1 Perceptions of groups and communities of practice

The teachers all identified themselves as being within the professional group of teachers. They regarded themselves as having rights within this group, accorded by possession of pedagogic knowledge and skills. They expected to adhere to teacher group norms [see 6.2.2, 6.4.2, 7.3.4].

By taking part in the interview process, allowing observation of themselves in action in the music classroom and discussing their lessons in detail afterwards, the participants were constructing knowledge for themselves which would extend their own norms of practice. Within the teacher community these norms would be shared and be absorbed by other teachers. Interestingly, the fact that the teachers had problems with music did not cause them to see themselves as deviant within the group (Becker, 1963)[see 7.3.4]. If so many primary teachers are finding music the least comfortable subject to teach, then feeling ambivalent about music teaching may almost be part of the understanding of the label of 'primary school teacher' in England. Possibly there is an accepted sub-group of 'teachers who find the teaching of music difficult', within the wider group of primary teachers.

The study participants, as teachers, all displayed confidence in their understanding of children and their development and behaviour. They could be said to have membership of a group of child experts. The teachers also all belonged to the group of staff within their individual schools. They expected to both give and receive support within these groups of colleagues, developing practice and shared meanings within the school. Anna seemed to regard herself as slightly deviant within her school group. She used phrases such as "I think that's just me" and "I don't think anyone else . . ." and appeared to believe that she had some individual insights which she may not have shared within the staff group. Perhaps Anna felt that some of the accepted group norms were inadequate as part of the kind of teaching she wished to provide. She may have been falling into the position described by Burr (2002) in which group members label themselves as deviant or outsiders because membership might provide a damaging self-identity. In Anna's case such membership might compromise her commitment to holistic education, thus changing her self-image, enlarging the gap between her actual and ideal self-images and lowering her self-esteem.

Social interactions within groups can be strong and Burr (2002) cites school staffs as groups where peer pressure is powerful. It is important in a school to be seen to be acting as a member of the team [see 7.3.4]. Equal sharing of burdens and assumption of particular roles within the group is highly valued [see 7.2.3, 7.3.4]. Such pressure at Downside may have caused stress for Anna, as she persisted in allocating high priority to music and creativity. It was not clear how far she had shared these ideas and practices

within the school, although she was evidently valued as a member of the team and was observed participating in staffroom social life. Peer pressure in groups is stressful for deviants [see 7.3.4], so, while overtly acting within the staff group norms, Anna may have kept her views to herself.

The teachers' social identities as teachers were important to all of them. Bridget's selection of teaching as a second career was a matter of great satisfaction and Sally valued her professional status although her initial training had been for a role in business management. Kate and Anna both talked about how their teaching careers impacted on their domestic lives, suggesting that their teaching work was accorded high priority for themselves and within their families. Their self-identities in their external social contexts appeared intertwined with their construction of themselves as teachers.

The fact that Anna only felt herself partly in the group of music practice, while Sally and Kate felt excluded from this group, raises some interesting issues about inter-group relations. Within the group of teachers, these three felt themselves to be members of a non-musicians sub-group. However, they also expressed a desire to become members of the music group in order to learn its norms and acquire some of its knowledge. Their identity as non-musicians was in part seen to be protective, since as long as they belonged to this sub-set they could not be expected to teach music expertly. They would not be subjected to the perceived estrangement or destructive peer pressure which might result from failure as group members (Goethals, 1999; Hood & Sherif, 1955). Membership of this non-musician group, though, would seem to exclude the possibility of membership of the music practitioners' group. Joining the group of musicians would not only present the challenge of joining a group with new norms and unfamiliar practices, but would both deny an identity of security and attempt to combine two directly opposing identities.

Group memberships are regarded as positive and supportive and as being good ways of adding to individual knowledge [see 7.3.4]. The teachers' belief that they could access knowledge in a wide range of curricular subjects suggests that, although they might not regard themselves as fully-fledged historians, scientists or literacy experts, they understood enough to count themselves as group members when this suited their

purposes. They expected to be able to engage in CPD in these subjects without embarrassment, to research subject matter within them and to understand subject knowledge well enough to mediate it for their pupils. In subject areas where they felt themselves to be only partial members this was not the case. Although they believed that they could read up about topics, they did not expect to understand them fully and did not believe themselves to possess the right linguistic practices or structural understandings. In subjects where the teachers felt they had no membership access they struggled to learn even within the promising learning environment of their workplace [see 7.3.1, 7.3.3]. Fear of being seen as foolish or ignorant seemed strong. Whilst supportive colleagues could work to induct them into a position of legitimate participation in such groups, these colleagues might find it hard to overcome the teachers' sometimes deep-seated emotional positions.

9.4.2 Relationships with supportive groups

Social groups of practice are constructions of societal discourses, emerging from the social ideologies and cultures of the macrosystem [see 2.2.2]. The groups to which teachers may need to belong in order to maximise their teaching skills and to acquire the necessary knowledge are no exception. Whilst teachers have strong links to some of the groups implicated within teaching practice, Kate, Sally and Anna all shared a disjunction in their links to the group of music practice which might enable them to feel themselves to be qualified to develop as musicians and music teachers. Bridget did not experience a disjunction between herself and the music group. In her case it seems there was a problem in reconciling a significantly encompassing membership of this group with the subset of the primary teaching group which was expert in music teaching. For all the teachers, though, there were disjunctions between themselves and groups where they needed legitimate participation status in order to become expert teachers of curricular music. For Bridget this was the group of expert music practitioners in primary schools. For Sally, Anna and Kate it appeared to be the wider group of music practitioners.

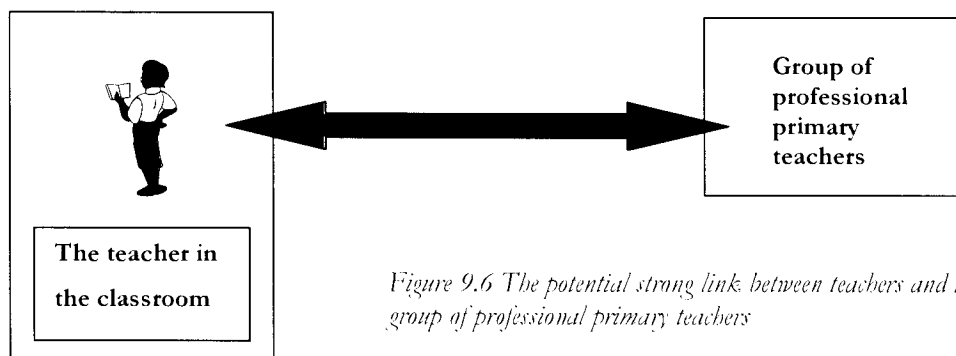
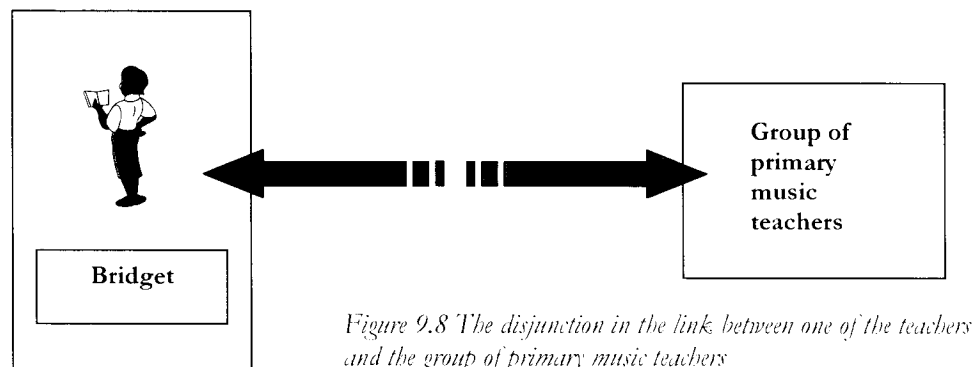
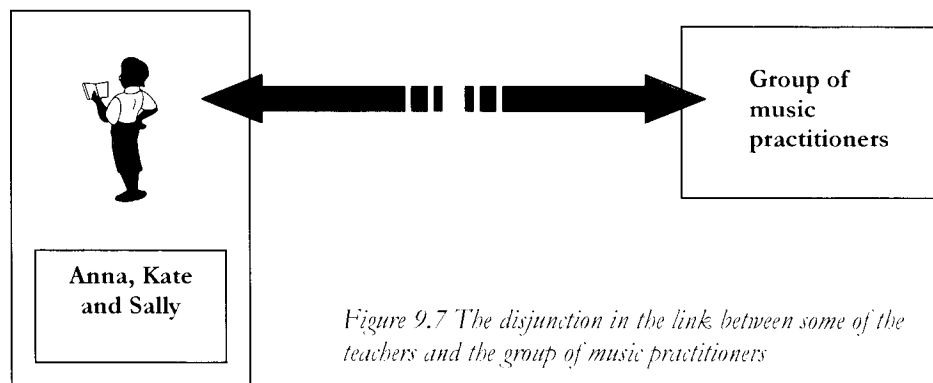


Figure 9.6 The potential strong link between teachers and the group of professional primary teachers



9.5 Refining the model

Whilst Model 1 [see Fig.4.7, p.90] has proved useful as a way of uncovering aspects of teachers' perceptions, limitations have emerged.

- Model 1 does not show the complexity of the interplay between teachers' roles, which the data has shown to be inextricably entwined. Whilst it was possible to make judgements about particular voices, cross-collation showed that it was rare for a teacher to be speaking with only one voice.
- It does not show the inter-dependent nature of discourse content sufficiently clearly. The discourse areas shift and overlap in a dynamic interplay and are themselves part of the encompassing concept of the macrosystem of ideologies [see 3.1].
- It does not show the socially constructed systems and concepts in relationship to which teachers encounter the disjunctions proposed in this thesis.

9.5.1 The complex nature of the teacher

The three voices identified as being particularly significant in the teachers' perceptions about their music teaching context were found to overlap to a significant degree. The borderlines between them appear 'fuzzy'. The three roles which Model 1 [Fig.4.7, p.90] proposed for the teacher can be seen not as separated or stable but as dynamic and interdependent.

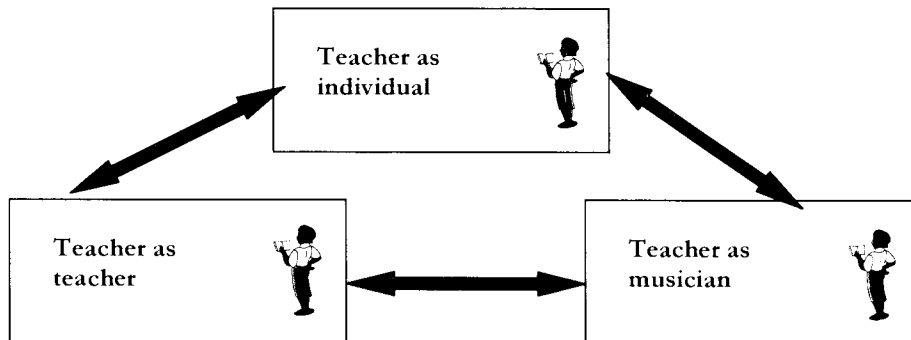


Figure 9.9 The interdependence of the teacher's roles

The teacher could be shown within a refined model as having three linked interactive roles as well as being positioned within contextual layers of policy.

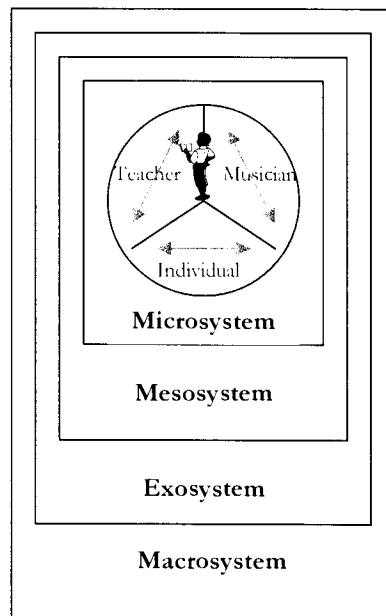


Figure 9.10 The multi-rolled teacher in the layered policy context: component A of the refined model (to be known as Model 2)

9.5.2 The interdependence of discourse areas

Social discourse areas overlap in many instances. The attempt to separate them, proposed in Model 1 and used in the analysis, proved to be a useful tool but also highlighted the wide areas of content overlap.

A refined model should perhaps show more overlap between the areas. It is arguable that the whole study is situated within the area of overlap of the educational and musical discourses. A similar proposal can be made regarding the educational and cultural discourses, since both teachers and children are formed in part by their cultural milieu, and any discussion within educational discourse must acknowledge these cultural antecedents. In the refined model, to be known as Model 2 [see Fig.10.1, p.251], the discourse areas are shown to be overlapping and in the dynamic interaction. They are also seen to be an integral part of the wider cultures and social ideologies of the macrosystem [see 3.1].

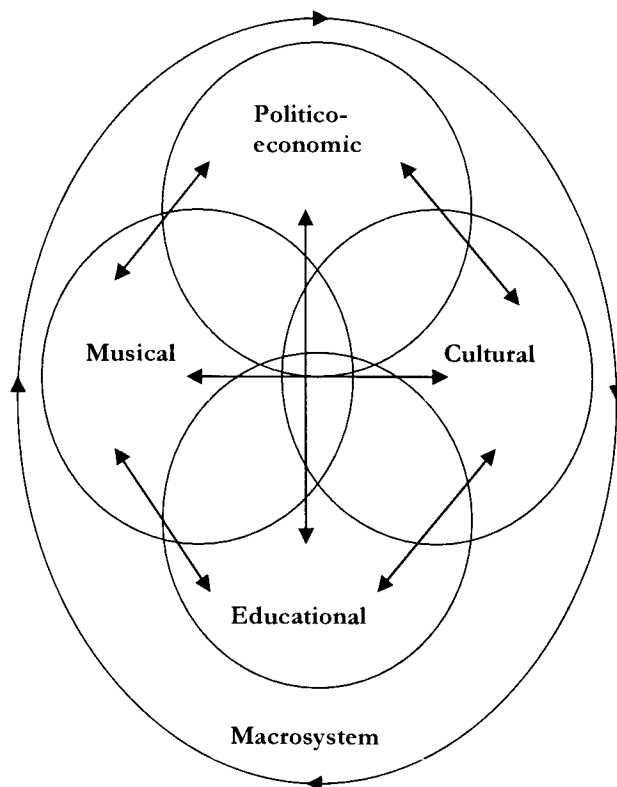


Figure 9.11 The interdependent societal discourse areas: component B of Model 2

9.5.3 The identified social constructions and their inherent tensions

The three social constructions which have been identified in the discussion as being problematic for the participating teachers are

- the National Curriculum for Music,
- the ideal concept of the professional generalist teacher as an expert teacher of music and
- groups of practice which might assist teachers to learn and develop as teachers of music.

Each of these is formed within the shifting space between societal discourse areas, just as is the teacher's context of practice. In Model 2 they will be shown as resulting from and in an interactive relationship with the complex discourse interaction process [see Fig.10.1, p.251].

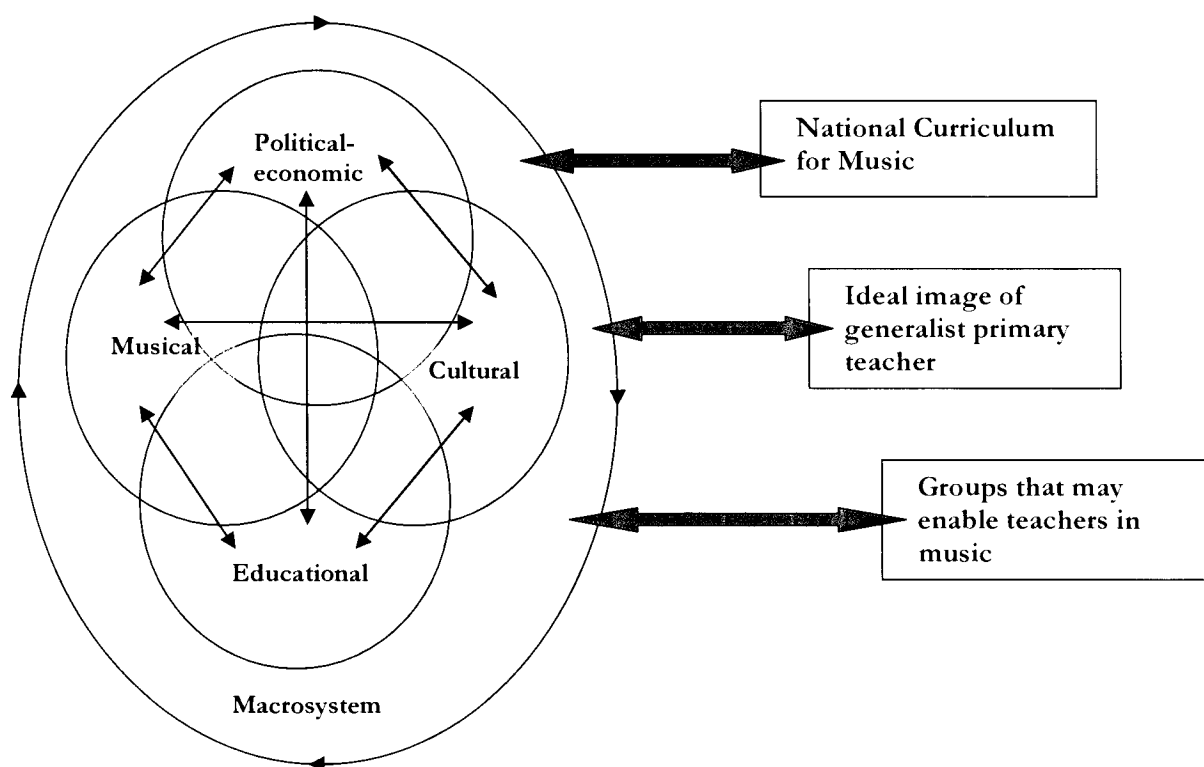


Figure 9.12 The three social constructions, formed by the discourse, which hold particular problems for generalist teachers: component C of Model 2

9.6 Summary of Chapter 9

The case study of four teachers has suggested three areas of difficulty which they experience in their particular music teaching situations. The limitations of generalisation from these cases was discussed in Chapter 9. The teachers in the study perceived their

setting differently depending on whether they spoke as teachers or as musicians, although these roles also overlapped and both were closely entwined with individual personal differences. The teachers' perceptions of the discourses that formed their context also differed across roles. There were, however, areas of commonality between the teachers, which suggest that the findings may be applicable more widely.

It was proposed that a disjunction, which caused difficulties in the music teaching context, existed between the participating teachers and the National Curriculum for Music. Explorations of the teachers' behaviours in their music settings suggested a further disjunction. This disjunction was in the link between teachers' images of themselves as teachers who are not expert music teachers and the idealised image of the generalist primary teacher to which they aspired. A third disjunction was discovered between the teachers' positions as teachers who need to develop in music and the groups of practice which might enable them.

The need to refine Model 1 was discussed and the components of Model 2, the suggested refined model, were described.

CHAPTER 10

CONCLUSIONS AND IMPLICATIONS

This final chapter begins with a consideration of the research questions, to discover how far they have been addressed by the study. The chapter then proposes a refined model, Model 2, which incorporates the disjunctions that emerged during discussion of the research findings [see Fig.10.1, p.251]. Suggestions are made regarding the implications of this case study research for current practice in the teaching of the National Curriculum for Music in English primary schools. Chapter 10 ends with suggestions for future research and some concluding thoughts.

10.1 The research questions

10.1.1 How do English primary school teachers perceive their position in relation to the teaching of the National Curriculum for Music?

Model 1, which emerged in the early part of the research [see Fig.4.7, p.90], was used as a tool for uncovering a more detailed picture of how the participants perceived their position as classroom teachers working within the English National Curriculum for Music. Whilst they had different life-stories and experiences, they had many perceptions in common about their work as teachers in the primary music setting [see 6.2].

The participating teachers were all acutely aware of their role as musicians [see 6.2.3, 9.2.1], which was evidently central to their perceptions of their position in relation to music teaching. However, the four teachers showed wide differences in their self-perceptions of their ‘musician’ identity. One identified herself as a knowledgeable and skilled musician, whose concern as a teacher was to re-structure her extensive knowledge and skills in music to be meaningful for her pupils. At the other extreme was a self-perceived non-musician, who showed great anxiety in the music setting. Her focus was on how to use her pedagogic knowledge and skills to overcome her fears and supposed ignorance in relation to music. The other two teachers, although identifying different strengths and weaknesses, both perceived themselves also to be non-musicians. Each of these, however, showed some preparedness to acknowledge musical qualities within

themselves. These four teachers, then, viewed their position in relation to the teaching of the National Curriculum for Music from three identifiably different positions. In all the cases, whilst the roles of teacher and musician were understood as differentiated roles, they were appeared to be dynamically linked and closely intertwined. The research also suggested that the teachers' individual life experiences were closely implicated in both teacher and musician roles.

The teachers saw the National Curriculum for Music as part of a layered policy context within which they worked [see 6.3]. They were aware that the National Curriculum for Music had been developed at national level and perceived that they had no influence at this level of policy formation. These teachers regarded the national level of policy as the root of all legislative constraints and believed that school policies, protocols and areas of focus emanated from national legislation and guidance. Of the various policy layers outside the classroom, the national level and the school level were of most immediate concern to the participants. Local Authority policies and input were seen as marginal. The teachers perceived that their level of classroom autonomy was mediated by their headteachers, within policies made at school, LA and government levels.

The participants understood that wider social discourses affected their classroom lives, but their immediate engagement was with the aspects that directly affected them as individuals and as teachers [see 6.4, 9.2.2]. In particular, regarding their relationship with the National Curriculum for Music in England, they were conscious of problems within their working settings that related to aspects of politico-economic and musical thinking within society. The complexity of the institutional structures of school and curriculum that had resulted from current political and economic agendas made many demands on these four teachers. The professional expectations which they experienced provided considerable pressure and led, at times, to a loss of perspective [see 6.4.1]. These wider professional expectations were exacerbated in the curricular area of music by socially acquired beliefs about musical knowledge and performance [see 6.4.4, 9.2.1, 9.2.2].

Generalist primary teachers in England are expected to teach the National Curriculum and, in this respect, the four participants were no exception [see 6.4, 9.2.2, 9.2.3]. They showed some frustrations with the prescriptive nature of both the Curriculum and associated required government strategies, but appeared to accept that the government's

policy of national teaching standards implied that primary teachers should be able to teach all curricular subjects. Whilst these teachers confessed that they did not refer directly to the National Curriculum document, they all had within their schools a policy for music teaching. Three of the schools had a scheme of work for the National Curriculum Programme of Study in Music and the other had a music coordinator whose role was to ensure that the Programme of Study was carried out. However, it emerged that all four teachers in this study had issues with the content of the National Curriculum for Music.

The language of the National Curriculum for Music was seen as inaccessible by non-musicians and often irrelevant to the musical experience of both pupils and teachers. The participants' comments indicated that this inaccessibility derived from a dominant cultural perspective that privileged specialists and their exclusive language and practices. Whilst the National Curriculum neither prescribes nor prevents the use of particular musical genres, there was a strong perception among the teachers that the classical and more traditional genres, including a perception of a 'school music' genre, were privileged in the National Curriculum over other kinds of music to which they themselves could more easily relate. This, too, they saw as a problem emanating from the way that musical policy for schools had developed and the manner in which it was written and described.

In contrast to their positions in relation to politics, issues of economics and musical debates, these teachers apparently saw themselves as actively and positively engaged in educational and cultural aspects of society [see 6.4.2, 6.4.3, 9.2.2].

10.1.2 What do primary school teachers mean when they use the word 'confident' in relation to music teaching?

The thesis has proposed that confidence involves feeling positive about the whole of a context of activity. For teachers it seems to require a belief in their effectiveness in controlling their classroom situation and in enabling their pupils to learn. With regard to the teaching of the National Curriculum, the thesis has argued that, to have confidence, primary teachers need to feel able to act as fully skilled participants, able to plan action and achieve goals across all subject areas. To different degrees, all the teachers regarded their perceived 'inabilities' in teaching music as a potential failure in their professional stature. This failing dented their perceived ability to act effectively right across their

work context. The difference between their perceived effectiveness in most subjects and their perceived lack of efficacy in music appeared to be what they meant when they said that they were not confident in teaching music [see 8.1, 8.2, 8.3, 8.4, 9.3].

Self-esteem has been seen to be about evaluation of the self, particularly relating to differences between an ideal and a perceived actual self-image. The teachers in this study had all identified a discrepancy between their ideal image of themselves as 'expert' primary teachers, able to teach every subject effectively and an actual image of themselves as being less able in music than in other subjects. The size of perceived discrepancy varied with the individual, as did teachers' claims about their confidence levels in music. For one teacher, the difference was small; this same teacher's claimed confidence level in music was quite high, although not as high as in other subjects. At the other extreme the teacher with the greatest perceived discrepancy between the ideal and actual images stated that she had no confidence at all in music.

10.1.3 What do primary school teachers believe that they need in order to be confident in teaching the National Curriculum for Music?

The evidence of this research study suggests that teachers believe that they need more knowledge about music, fuller understanding of musical language and a higher level of music performance skills in order to be confident in teaching the National Curriculum for Music. Relatedly, the answer to the second research question suggested that decreasing the discrepancy between their ideal and actual self-images might increase their confidence by increasing their musical self-esteem. The study also suggests that raising levels of musical self-esteem may involve giving attention to teachers' levels of perceived musicality. These were not always based on realistic understandings about music or on objective assessments of their ability to carry out musical behaviours [see 9.3].

The participating teachers suggested that, in subjects where they were able to increase their self-efficacy, they perceived themselves to be successful members of communities of practice in those fields [see 8.5, 9.4]. Whilst they did not express a belief that this was something that they needed in music, they did express a belief that working with a specialist who accepted them was helpful.

Social groups of practice can provide powerful learning contexts, but individual learners must have access to them. Groups can be seen as exclusive by outsiders. The teachers in the study all saw themselves as members of a range of teaching groups. For all the teachers there were some subject areas where they felt able as teachers and where, whilst they were not necessarily 'experts' in these areas, they felt that they could be regarded as belonging to groups of practice. In these fields they felt that they understood enough about the subject and its internal structures to engage with other members of the group. In other subject areas, the teachers felt a need for support, especially in those where they may have felt debarred or alienated.

It is likely that the three of the four teachers who saw themselves as most lacking in confidence in music also saw themselves as furthest outside the available musical communities of practice. Their thoughts about how they learned and developed in other subject areas, however, suggests that they believed such group membership would be a way to become more skilled and more confident in music.

10.2 A refined model

A refined model, Model 2, has emerged from the iterative process of the research. This model, shown as Figure 10.1 [p.251], links together the complex person of the teacher in the primary music setting, key relevant ‘discourses’ of society and the identified problematic social constructions for which evidence has been given. Whilst it could be argued that the model is simplistic in some ways, it is offered as a tool for the discovery and analysis of problems faced by generalist primary teachers in music.

10.2.1 Components of Model 2

(a) The teacher

The teacher is a complex entity, shown in the Model 2 as **A**. Model 2 suggests a three-way interplay between the individual person (the ‘me’), the teacher and the particular ‘musician’ roles in which teachers find themselves acting in the music classroom. The teacher is situated in a classroom setting that is within layered policy contexts and socially derived systems.

(b) Societal discourses

These are shown in Model 2 at **B**. The four societal ‘discourses’ which Model 1 [see Fig.4.7, p.90] proposed as central to consideration of the teaching of music in primary schools are shown as inter-related and overlapping. These are constantly forming and re-forming and are also each connected with myriad other discourse areas not shown in either model. They constantly shift in both size and scope. Although the teacher has links from each role perspective to each discourse and indeed to various aspects of each discourse, these are not shown individually. Their nature is subject to continual change, as is the nature of the teacher’s layered context. These many relationships are shown as a single broad interactive link (broad blue arrow).

(c) Social constructions

At **C** in Model 2, three of the multiplicity of social constructions that have developed from these societal discourses are shown. These are the three constructions which have

been identified in the thesis as having disrupted relationships with teachers (diagonal arrows). They are shown as being formed from within the discourse areas (horizontal arrows). The thesis has argued that these three disjunctions may be significant for generalist primary teachers when they are teaching the National Curriculum for Music.

Model 2 is shown below as Figure 10.1.

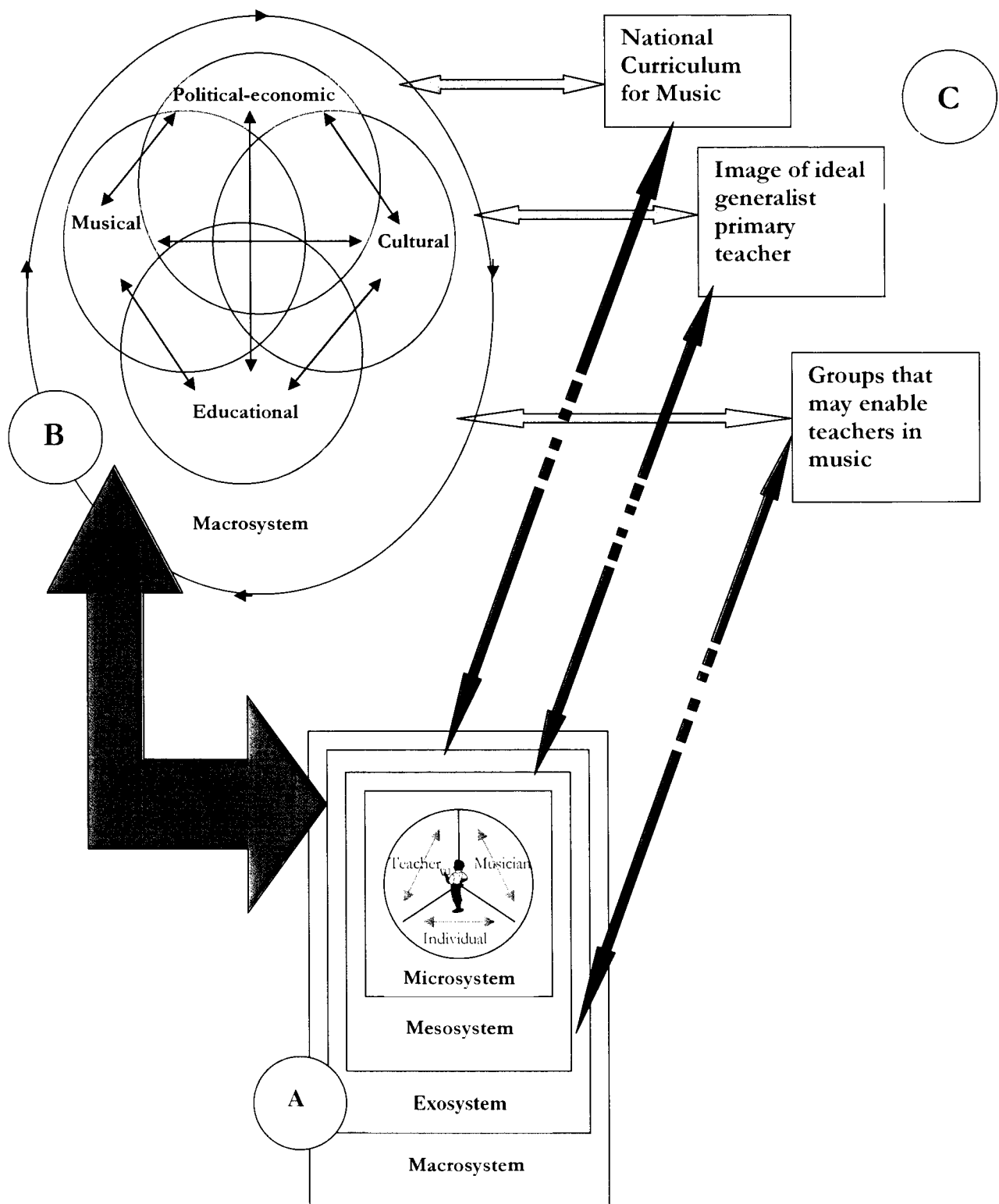


Figure 10.1. Model 2: a model of the generalist primary teacher in the context of the teaching of the National Curriculum for Music in England

10.2.2 Model 2 as a tool for analysis of the primary music setting

The picture presented is indeed one of great complexity. If teachers are to overcome difficulty in their music teaching practice it is vital to understand something of this complexity and to acknowledge it. In the twenty-five years since music was integrated into the primary curriculum in England, the thesis suggests that this complexity has not always been fully acknowledged.

Model 2 [see Fig.10.1, p.251] does offer a way of investigating the complex picture systematically. In this research study it has been used to investigate teachers' perceptions of their position in relation to the teaching of the National Curriculum for Music. It allowed some initial analysis of the setting for this teaching in terms of its layered contextual shape. It also facilitated the examination of different teacher perspectives on both the setting and the National Curriculum itself. Model 1 [Fig.4.7, p.90] enabled exploration of the relationships between a group of teachers and the discourses that have formed the policy contexts in which the National Curriculum for Music is taught in English primary schools.

At the beginning of the study the significance of the emotional dimension of teachers' perceptions had not been taken into account formally. It was further exploration of this dimension that uncovered the three areas where disjunctions in relationships seem to be of particular concern in music. The identification of these in Model 2 may increase its usefulness as an investigative tool.

It is suggested that the model may be used in two ways.

First, it can be used, as in this research study, to investigate aspects of primary teachers' practice in music. Whilst this study used a broad approach for some initial exploratory work, Model 2 could be used to examine more restricted aspects of practice in more detail. For example, a teacher's relationship with a particular discourse area could be examined from a single role perspective. Further disjunctions might emerge, increasing understanding of the nature of teachers' problems.

Second, a particular disjunction could be selected for further study. Model 2 would enable systematic probing of the nature of the disjunction by examination of particular

relationships, either those between the disjunction and the discourses or those between the disjunction and the teacher.

It is hoped that this model may be useful in identifying areas of primary teachers' work in the teaching of music which require attention if generalist teachers are to be enabled in larger numbers to teach the National Curriculum for Music effectively.

10.3 Implications for practice

This research study arose from a real world experience of music teaching in English primary schools [see Chapter 1, Introduction to the thesis]. I had been working for some years with generalist primary teachers, in their own classrooms, supporting them and developing their music teaching skills and knowledge. My aim had been to enable them to continue to teach music without my support. Before embarking on the fieldwork I reflected on my role within the classroom, which was unlikely to be that of a detached observer. It seemed probable, though, that my previous involvement with teachers might allow me to gain participants' confidence quite quickly, and thus to enable me to collect data which could not be elicited by a more detached researcher [see 5.1.4, 5.4.1]. Reflection on my role in the research process suggests that, as Wood (1996) proposed, the empathy with participants engendered by my own experience of the music classroom was indeed central to the outcome of the study. All the teachers seemed to understand quickly that my expertise had developed in classrooms and that I appreciated their difficulties, not only in terms of the National Curriculum for Music, but in terms of the complexities of the everyday life of a teacher in a primary school. They appeared to feel confident that even significantly personal insights would be regarded seriously and measured realistically in the context of their whole teaching lives. The findings, which were enabled by the relationships that developed, have led to some suggestions regarding implications for ITE, the use of specialists in primary school music, CPD and the National Curriculum for Music.

10.3.1 Initial Teacher Education

Whilst Initial Teacher Education, especially in the case of the one year PGCE route into primary teaching, will probably have difficulty in providing adequate preparation in music for as long as current political and economic priorities prevail, there are issues that can be addressed. Government funding for musical opportunities in singing and instrumental

performance was increased in the early years of the twenty-first century through its Wider Opportunities schemes [see 2.2.2(d), 3.2.3, 3.2.4], but there is a danger that this will mask inadequacies in basic teacher education in music. Without the foundation in music education to which all children are entitled in the school curriculum, pupils may not be in a position to obtain maximum benefit from these opportunities. It appears likely that, for a proportion of children, curricular music will remain their main access to music for the foreseeable future, notwithstanding the overall increase in take-up of instrumental tuition in schools from 6% to 13% (Hallam et al., 2005).

Higher value should be placed on the provision of music education in ITE. In Ofsted inspections, primary ITE establishments are mainly assessed as to their quality of provision in relation to core curricular subjects¹¹⁶. Although institutions must provide initial teacher education across the curriculum¹¹⁷, neither institutions nor students appear to have much incentive to spend limited time or resources on non-core curricular areas. Both these situations could be addressed by a change in political priorities at micro, meso or macro levels.

Attention could be given within ITE to the full nature of pre-service students' anxieties in relation to music. If students could be helped to leave ITE with increased musical self-efficacy beliefs, seeing themselves as legitimate learners of music and with musical experience in their biographies, they might be more able to develop their own music teaching skills in the same ways that they believe that they can develop skills in other subjects. Working with students to develop their own musical self-esteem, rather than teaching them school level skills and activities, might enable them to learn necessary music knowledge and skills and build on them with confidence.

ITE institutions could also work to ensure that students observe and practice music within their school placements. As long as musical expertise and provision in schools is as patchy as this study suggests, there is a high chance that newly qualified teachers will enter their first posts with no experience of successful involvement in classroom music from either their own education or pre-service courses. Yet supported practical

¹¹⁶ "Primary curriculum inspectors contribute to the overall judgement on the primary training provision as a whole, but will focus on the design, content and delivery of the provision in English, mathematics and science" (Ofsted, 2006b: para.79)

¹¹⁷ ITE institutions must provide "content, structure and delivery of training to enable trainee teachers to demonstrate that they have met the standards for the award of qualified teacher status" (ITDA, 2006:R2.1)

involvement was recommended by all the teachers in the study as being crucial to their increased self-efficacy as teachers of music. Whilst it may not be possible to accommodate music in every school placement for students, it might be arranged that students could make shorter supplementary school visits for the purpose of observing and taking part in good practice in music.

10.3.2 Use of specialist support

There is a pool of primary music teaching expertise in England. It may always be limited in size and, therefore, needs to be deployed effectively and efficiently. Recent developments through 'Wider Opportunities in Music' (DfES & DCMS, 2004, 2005, 2006) [see 3.2.3, 3.2.4] have demonstrated that exciting and long-lasting partnerships can be developed between music practitioners and classroom teachers¹¹⁸. However, these schemes depend for their success on high levels of interaction and mutual education between these two groups of professionals, as well as on long term funding. Musicians may understand music and have high levels of practical skill and skill teaching expertise, but have little understanding of children's cognitive or even physical development. They may also have little understanding of classroom pedagogy, the National Curriculum, or of the importance of breadth in musical education. For music to make a real contribution to children's holistic development it must be an integral part of their daily school lives in the classroom, not an exciting extra which seems unconnected to their other classroom work.

For the teachers in the study, the one-to-one support provided by working with the researcher was highly valued. The teachers' comments suggested that they developed trust in the researcher, based on her music education expertise and on her understanding of the realities of classroom life and the whole curriculum. They appeared to be enabled by reassurances of their own musicality and developing musical skills. The amount of time spent by the researcher with the teachers over a period of a year was an average of 10 hours per teacher and yet even with this small amount of specialist support the teachers believed that they had made progress. This suggests that a few music education specialists could have a significant effect if a coherent deployment strategy was developed.

¹¹⁸ The pilot schemes reported by Youth Music (2003) have been followed by reportedly excellent practice in some of the better-funded LAs (Ofsted, 2004c), where there is strong music leadership. However, there are many areas where children are receiving little input.

Many schools do have able music coordinators. This was the case in two of the three schools in the study. However, this resource was not always used effectively in the schools in the study. Insufficient time was made available for following up any support given to teachers. It seems likely to be economically effective to channel some school funding for music into the provision of quite small amounts of individual in-school teacher support.

10.3.3 Continuing Professional Development

Observations of CPD during in the early part of the research study suggested that CPD in music may have changed little over the period of twenty years since the Education Reform Act of 1988. Yet in the same period psychology and neurophysiology have developed enormously, facilitating a burgeoning of study of the emotions, self-efficacy and motivation. There seems to be a place for some fundamental re-thinking of the objectives sought and methods employed in music CPD.

This study suggests two areas to which consideration should be given if CPD in music is to be more widely effective in enabling generalist teachers in music. CPD initiatives might be more effective if they are directed at the development of teachers' personal musical self-efficacy beliefs rather than simply the provision of skills and ideas for music activities [also see 10.4.1]. Whilst teachers may enjoy working at the pupils' level, they might be better enabled in the field of music education by being encouraged to extend and explore their own musicality. Such CPD could be provided inside schools and for individual teachers. The provision of enhanced skills for music coordinators and the development of an effective strategy for the deployment of specialists [also see 10.4.2] would be essential to this enterprise.

It is also important to make a serious attempt to provide universal support either inside or outside schools. In situations where primary schools suffer falling rolls and diminished budgets, it seems likely that teachers in such schools will be excluded from any effective music support unless some earmarked financial support is forthcoming for music CPD. Such a change might be costly, but could be implemented with sufficient educational and political will.

10.3.4 The National Curriculum for Music

The National Curriculum for Music had a difficult genesis, birth and childhood. The culture of a National Curriculum is now embedded in English schools and teachers are generally in favour of its broad curricular guidelines and the regularity of practice across schools that it has initiated and developed (Osborn et al., 2000; Pollard et al., 1994). However, the continuing widespread unease within the teaching profession about the level of prescription in some subjects (Alexander, 1995; Bell, 1995b) was supported by this study. Music is one subject where teachers express difficulty with both the language and the content of the document.

There seems to be a strong case for revision of the music curriculum for Key Stages 1 and 2 in English primary schools. A simpler, less prescriptive, curriculum which used more accessible language would contribute positively to teachers' belief that they could indeed be good teachers of music and, to quote one teacher from the study, "move children along a bit". Revision of the National Curriculum at Key Stage 2 may yet take place. A report published in 2007 (DfES, 2007c) proposes that modern foreign languages should be taught in primary schools from 2010. It was reported that this had "prompted a review of the Key Stage 2 curriculum" in 2008 (Ward, 2007). A major review of primary education in England also began in 2006¹¹⁹; this may give rise to further significant changes to the whole primary curriculum.

Meanwhile, a review of Key Stage 3 of the National Curriculum is producing suggestions for change, although it is unclear, at the time of writing, whether this revision will lead to less prescription overall¹²⁰. It is possible to welcome the draft revision to the National Curriculum for Music at Key Stage 3 (QCA, 2007), with its descriptions of musical behaviours and musical thinking and learning. It seems strange that QCA does not acknowledge that such understanding of musical behaviours would be as applicable at Key Stage 2 as at Key Stage 3. There seems to be a lack of official awareness of how an appropriate music education could be provided if expectations were changed.

¹¹⁹ This major review is directed by Professor Robin Alexander. See www.primaryreview.org.uk

¹²⁰ The DfES has promised "less emphasis on setting out the content of lessons" in the revised Key Stage 3 of the National Curriculum. Consultation regarding the changes has taken two years and preliminary suggestions as to the outcome is causing some debate in the education press at the time of writing. http://findoutmore.dfes.gov.uk/2007/01/englands_nation.html

Expectations for Key Stage 2 have not been high in comparison to what research evidence suggests is possible, a situation which also affects Key Stages 1 and 3.

Even if the political will for change at Key Stages 1 and 2, which has been demonstrated in Northern Ireland and Wales¹²¹, were to emerge in England, the necessary political, academic and strategic action required may be a long process. There is practice in other countries, where curricula are less prescriptive [see 1.3], which could be observed and compared with that in England.

10.4 Suggestions for further research

Four areas of further research which could be of benefit to generalist primary teachers in England were suggested by this study.

10.4.1 Musical self-efficacy of primary teachers

This study has argued that generalist teachers' musical self-efficacy is central to their ability to teach music as part of the primary curriculum. Little research has been carried out with serving teachers. Further research studies of teachers who have good general pedagogic skills would help to establish greater definition of the problems evident in curricular music teaching. McCullough (2006) and Stakelum (2005) have completed PhD research relating to the perceptions of music knowledge within this group of teachers. This study has made a further small contribution in investigating teachers' perceptions of their limitations, understandings and difficulties. However, until more is understood about the nature of musical self-efficacy beliefs among primary teachers, any support strategies which are developed are likely to be ineffective and economically inefficient.

10.4.2 The use of music specialists

Whilst various models of the use of music specialists in primary schools are in place, both in England and in other countries, there is little evidence about the effectiveness of their work. Research could usefully be put in place

¹²¹ Wales has removed Standard Attainment Tests at all Key Stages and instituted curricular changes working towards less prescription. www.learningwales.gov.uk Northern Ireland is introducing a revised, simplified National Curriculum from September 2007 www.deni.gov.uk/index/80-curriculumandassessment-pg.htm

- to survey and collate information about the range of models in use and
- to follow up different models to form evaluations of their effectiveness in enabling generalist teachers in music in the longer term.

10.4.3 Continuing Professional Development

There is little longitudinal information in the public domain about the effectiveness of music CPD or about the comparative effectiveness of different CPD models. Research would be useful

- to collate information about alternative models of CPD and
- to evaluate CPD models in terms of their long-term effectiveness.

10.4.4 Comparative study with other countries

It would be interesting to see how the English situation compares with that in other countries, both within the United Kingdom and Europe and in countries worldwide. A useful comparison could be made as to the universality and effectiveness of primary music education with particular reference to national curricula both in countries where the use of specialist music teachers is the norm and in countries which do not have a tradition of using specialists teachers for primary music. Useful comparisons could be made as to

- the universality of primary music education,
- the effectiveness of primary music education in enabling children to be musically active,
- the content of national curricula for music and
- the support and education given to primary teachers in music.

SUMMARY AND CONCLUDING THOUGHTS

Whilst some direct answers to the first research question have been provided, in that a range of teachers' perceptions of their position in relation to the teaching of the National Curriculum for Music in England have been discovered, the second and third questions have not been answered with such clarity. The confidence issue has been re-considered in this chapter and a suggestion made that the refined model, Model 2 [Fig.10.1, p.251], may be a useful tool for further investigative work in this area. Early chapters of the thesis argued that, if teachers have a good 'fit' within their environment for professional practice, then they are likely to feel secure and confident. Chapter 10 suggested that the three disjunctions uncovered by this research may define broken links which, if they could be restored, would allow such a good 'fit' for teachers within their music teaching setting.

The identification of the disjunctions has implications both for current practice and for future policy developments relating to primary music teaching, but there is need for further research. Some research ideas that might build on the work described in this thesis were outlined in this final chapter.

Part 5 of the thesis has concluded the description of the case study research which was developed in order to address the research questions. A synthesis has been made between the stages of the research study, adding emerging ideas about the centrality for the participating teachers of emotions and attributions to more intellectual and behavioural descriptions of their links with elements of their context.

The discussion in Chapter 9 developed the idea that teachers' problems with music may occur in three particular aspects of their practice, namely the National Curriculum for Music itself, an ideal image of a professional primary school teacher and the ability to learn skills identified as essential for music teaching confidence. These areas can all be said to be social constructions, developed in the complex interaction between societal discourses. They can thus be seen to exist within the model, and teachers' links to them

are identifiable. As well as enabling further investigation of the nature of the problematic aspects of practice identified in this research, it is suggested that Model 2 may be useful in identifying further problems and, in enabling analysis of their nature, in supporting teachers in the teaching of music in the school curriculum.

It is hoped that this study has contributed to the uncovering and investigation of the complex nature of generalist primary teachers' problems when faced with the teaching of the National Curriculum for Music in England to their classes. The study does not claim to be exhaustive, but it does suggest that teachers' needs in relation to music should be considered with reference to their wider personal, social and professional contexts. Primary school teachers' perceptions of their context in teaching music are closely intertwined with their wider perceptions about the policies, social forces and curricular constraints within which they work. Their perceptions about music and its teaching are inextricably woven into their personal and professional stories. The picture which is drawn by their perceptions is undoubtedly complex, but the teachers' willingness to participate in the research study, their enthusiasm for curricular music and their motivation to enable themselves further in the teaching of music all suggest that there is a clear future for music to become an integral part of all children's day-to-day classroom curricular experience.

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APPENDICES

APPENDIX A

Statement of ethical values

The research adhered to the British Educational Research Association's ethical guidelines for educational research. The research was designed and the fieldwork carried out with regard to the following considerations.

- (i) Costs and benefits to respondents: data collection was carried out with sensitivity as to impact on teachers' time, convenience, privacy, feelings, and anxieties. The researcher looked for opportunities for respondents to benefit from the research in enhancement of their music teaching skills, knowledge and efficacy.
- (ii) Privacy was be respected and confidentiality maintained at all times. Participants were invited to comment on the reporting of their activity and on the recording of information which they provided. They were free to leave the research at any time. Records were be kept privately by the researcher.
- (iii) Participants were aware of how they had been selected. They were consulted about the data collection methods to be used and their comfort within these was under continuous consideration.
- (iv) Participants were kept fully informed of the progress of the research and invited to contribute to it wherever possible.
- (v) Written consent was requested and given by both the teachers and the headteachers of their schools. A letter outlining the rights of the participating teacher and the commitment of the researcher was signed by both parties at the outset (see Appendix B). Each party retained a copy. A further copy was provided for the school's music coordinator.

- (vi) It was ascertained at each school that it was not necessary to have parents' written permission to make video-recording of class music sessions, although parents were informed about the research and the video-recordings.
- (vii) All participating schools and teachers were given different names, so that they would not be identifiable except by the researcher and individual participants.
- (viii) Dissemination of the research in any public form will be notified to the participants, who will have the opportunity to approve them in advance of publication. Participants will be provided with a summary of findings for their own records.
- (ix) The researcher worked to ensure as far as possible that personal biases and experience did not affect the data collection or findings in any way adverse to respondents.
- (x) The researcher tried at all times to be sensitive both to the participants and to others within the setting.

APPENDIX B

Formal negotiations with the schools and the teachers

In each case, although informal permission to be involved had been obtained by the teachers, the headteacher of the school was approached formally by letter. The letter informed the headteacher of the researcher's credentials, naming the supervisor and the supervising institution and describing the research and its purpose. It also promised anonymity for the school and the teachers, and gave contact details in case of any future problems. The text is shown below at (a).

The initial contact with each teacher was made by telephone, and an initial appointment arranged. At that appointment the teacher was given a copy of a letter which both she and the researcher signed, setting out the intentions about how the research study would proceed, and assuring the teacher of consideration and confidentiality. The text of the letter is shown below at (b).

(a) Letter to headteachers

SUPPORTING GENERALIST PRIMARY SCHOOL TEACHERS IN MUSIC

A research project by Gillian M. Stunell

Dear

Thank you for being willing for [teacher's name] to be involved in my research project. The study is designed to discover more about how primary teachers approach the teaching of classroom curricular music. I hope to find out more about the nature of the problems which they face, and about the reasons why they feel as they do about music and the teaching of music. The aim of the research is to enable the development of more effective strategies both for the initial training and in-service support of primary teachers in music.

The project will consist of a series of case studies of teachers from primary schools, using a mixture of activities. These will be a questionnaire, an informal interview, and the recording and subsequent discussion of some of their class music teaching sessions. Findings from the case studies will later be tested against a survey of a wider sample of teachers.

I have carried out a pilot project with a teacher in Stockport. The experience was positive and enjoyable, and the teacher has expressed her appreciation of the opportunity to talk about her practice. I have worked as a primary music specialist for some years, and was happy to be able to contribute some ideas for her class music activities at the same time as learning from her about her feelings and thoughts about teaching music.

I want to reassure you that any data from this study which I use subsequently in the public domain will be anonymous. I will maintain confidentiality at all times. Any transcripts or descriptions of work in Manor School which I use will be made available for approval in advance and will only be used with both your and [teacher's] permission. [Teacher] is free to withdraw from the project at any time. I do understand something of the pressures which impinge on primary schools and their staff, and will expect to fit round your timetable and any unforeseen events which may occur.

The project is being carried out as part of my work for a Ph.D. at the Institute of Education, London University. It is being supervised by Graham Welch, Professor of Music Education and Head of the School of Arts and Humanities.

Thank you again for your help,

Best wishes,

Contact: Mrs. Gillian M. Stunell, Mus.B, GRSM, M.A.(Ed)
84, Lyme Grove, Romiley, Stockport SK6 4DJ
Tel: 0161 430 8983 e-mail: stunellgm@aol.com

(b) Letter to teachers

SUPPORTING GENERALIST PRIMARY SCHOOL TEACHERS IN MUSIC

A research project by Gillian M. Stunell

Dear _____,

Thank you for agreeing to take part in my research project. The study is designed to discover more about how primary teachers approach the teaching of classroom curricular music. I hope to find out more about the nature of the problems which they face, and about the reasons why they feel as they do about music and the teaching of music. The aim of the research is to enable the development of more effective strategies both for the initial training and in-service support of primary teachers in music.

The project will consist of a series of case studies of teachers from primary schools, using a mixture of activities. These will be a questionnaire, an informal interview, and the recording and subsequent discussion of some of their class music teaching sessions. Findings from the case studies will later be tested against a survey of a wider sample of teachers.

I want to reassure you that any data from this pilot study which I use subsequently in the public domain will be anonymous. I will maintain confidentiality at all times. Any transcripts or descriptions of your work which I use will be made available for your approval in advance. The contents of any video- or audio-recordings will remain under your copyright and I will seek your permission to use any part of them for any purpose other than my personal analysis for the research. I also understand that you are free to withdraw from the project at any time.

Being a primary music specialist teachers myself, I hope I can provide you with some ideas and material for your own teaching in music. I am looking forward to working with you and your class, and hope that you will find it an interesting and rewarding experience.

Best wishes,

This project is part of research for a Ph.D carried out with supervision by Graham Welch, Professor of Music Education and Head of the School of Arts and Humanities at the Institute of Education, University of London.

Signed to signify agreement to the terms of the letter:

Teacher

Researcher

APPENDIX C

The teachers and their schools

- (a) Anna and Downside School
- (b) Bridget and Park Road School
- (c) Kate, Sally and Riverdale School

(a) Anna and Downside School

Anna had been teaching at Downside School for 6 years at the time of the fieldwork. She was teaching one of three parallel Year 3 classes and was the school's Literacy Coordinator. Downside was her second school; prior to this she had worked as a supply teacher and as teacher of a mixed Year 3/4 class.

Anna's memory of her own primary school music experience was that there was "virtually none". She recalled singing songs, both with the whole school and in class, and taking part in the school's Christmas production. Anna had a positive educational experience of music at her secondary school, where all pupils took music up to the age of 16 with a specialist teacher. At 16 she moved to a Further Education college where she studied for 'A' levels, including theatre studies. This was followed by a spell of working while she studied for 'A' level psychology and GCSE mathematics.

At college Anna had taken a 4 year BEd degree for teaching juniors. Her special subject was drama. The drama and music departments at her college were closely co-ordinated, so Anna had "a bit more input" in music than students not studying drama or music. The college's teacher education was organised on the assumption that all students should be prepared to teach all subjects. In music the training included songs and composing, as well as lectures on particular musical strategies such as the use of graphic scores. Anna saw little music teaching during her school practices. In one practice she had worked with another student who was musically skilled and, led by this student, Anna engaged in some teaching of music. In her final teaching practice Anna was aware that the school's curricular music was taught by a visiting specialist teacher.

As a child Anna had played the piano; as an adult she had a piano at home, but said that she was still playing at her childhood level. She could read simple music from standard

notation and had sufficient knowledge to talk with her class about basic notational concepts. Anna liked music and listened to it a good deal outside school. She listened to music on the radio, where she described herself as “between Radio 2 and Radio 4” in her listening taste. She had an extensive and varied cd collection which included opera, jazz, blues and rock n`roll. Anna and her husband were regular concert-goers, attending pop music concerts, folk music performances, classical concerts and ballet.

Downside School was a large primary school¹²² in a medium-sized town in a shire county in southern England. Curriculum planning for literacy, numeracy and ICT was carried out on a school-wide basis, but planning for other subjects was done within year-groups. Subject coordinators existed for all subjects; at the time of the fieldwork they did not have non-contact time in which to carry out their coordinator roles.

Music was taught by each class teacher in their classrooms, with musical instruments being brought from the hall if required. The QCA scheme of work was used (QCA, 2000), supplemented by sections of the Silver Burdett scheme (Odam, 1989) and supported by good instrumental resources. Of the three Year 3 class teachers Anna was the only one who regularly timetabled music for her class. She set aside half of an afternoon for music in most weeks and also used short musical activities on other days. She preferred to devise and plan her own music activities, using her knowledge of her class and her own musical tastes and knowledge, while adhering to the expected attainment levels outlined in the school`s scheme of work.

Downside School had an annual musically-based Christmas production in which Anna was involved as the drama producer. Assemblies included singing and there was a weekly hymn practice run by the music coordinator. Peripatetic individual music teaching was provided for Key Stage 2 children in guitar, clarinet and flute. There were recorder clubs but no choir.

(b) Bridget and Park Road School

Bridget was in her third year of teaching. Park Road School, where she taught a Year 1 class, was her first school.

¹²² In 2005 the school had 393 pupils

She had positive memories of the music in her own primary school education, having attended a state school where considerable emphasis was placed on music. The school had had access to a pool of instruments and many pupils had taken advantage of free individual lessons. Consequently the school had had a thriving orchestra and wind bands as well as choirs. Bridget attended a secondary school with a high standard of music practice. She was one of a group of pupils who had been selected by musical ability to follow a special music course, which involved a good deal of performance, both playing and singing. Students on the course were required to learn the piano, which Bridget had not enjoyed, but she had also taken clarinet and singing lessons. In the sixth form Bridget took 'A'levels in theatre studies and biology. Because of her involvement in the school's music course she attended some of the 'A' level music classes. She then attended a Further Education College to study music full-time. Full-time education was followed by a period of ten years working in television.

Bridget's change of career began with a PGCE in primary teaching. The course was of a practical nature, with five weeks devoted to the study of each curricular subject. Students' developed skills within each subject as well as learning teaching methods. For example, in art, the students spent one week working in clay, one week in painting and so on. In music too there were five weeks of practical work on music skills.

Despite having been very active musically during the earlier part of her life, Bridget was not, at the time of the fieldwork, engaged in musical activity other than listening outside school. She had played her clarinet in school recently, but this had been her first clarinet performance for thirteen years.

Park Road School was a one-form entry primary school in a London borough. The headteacher favoured a whole curriculum approach and a topic-based approach to teaching within the classes. The time spent on numeracy and literacy was limited to ensure adequate time for the whole range of subject areas. Subject coordinators in all subjects had non-contact time to develop work in their subject area throughout the school. They were encouraged to model good practice for other teachers, to help with termly planning and to set priorities within their subjects.

Music was taught by all class teachers in their classrooms. They were supported by an active and skilled music coordinator and good resources. There was no set music scheme of work within the school, but the coordinator supervised the music planning for each class to ensure the progression and musical development of pupils. She encouraged teachers to develop particular areas of the music curriculum at different stages in the school; for example, she promoted the importance of developing rhythmic skills throughout Key Stage 1. The teachers also had regular access to a visiting pianist, who taught songs chosen by class teachers and left tape recordings of the songs with the teachers for their subsequent use. Work in the creative arts was regarded as highly important at Park Road.

(c) Kate, Sally and Riverdale School

Riverdale was Kate's second school. At her previous school Kate had not taught music, exchanging music for RE teaching with another class. At Riverdale Kate had taught for four years full-time, working with Year 1 and Year 6. Since her maternity leave she had worked half-time; this was the situation at the time of the fieldwork. She was Special Educational Needs Coordinator for the school and teaching a Year 6 class.

Kate had no memory of music lessons at her primary school. She had taken part in singing in assembly and every year had tried unsuccessfully to be selected for the choir. At secondary school Kate remembered "a lot of singing". She recalled students being required to sing on their own, and, if considered by the teacher to be unsuccessful, taking no further part in the lesson. Kate remembered music as a subject with a constant discipline problem. Some instrumental activity was also part of music lessons, but Kate recalled no support being given to those students who had no instrumental skills. She was glad to "drop" music after three years.

Kate took a four year B.Ed. degree in primary teaching, with English as her main subject. One term of the course was set aside for music, during which students studied music for one hour per week.

As a child, informal music had been a part of Kate's life outside school; her father sang a good deal and the family joined in with him and "sang along" to music while travelling by car. Kate had not learned to play a musical instrument. As an adult Kate listened to

music frequently outside school. She enjoyed popular music and played music which her young daughter would enjoy. She was keen for her daughter to be musically active and ensured that she had musical instruments to play. Kate took her daughter to toddler activity groups where they were both involved in circle times with songs and musical activities. At home they repeated the songs and activities which they had learned there.

Sally was teaching the Year 4 class at Riverdale School and taught music regularly to her class. At the beginning of her teaching career Sally had not been required to teach music, as she had exchanged with the teacher of the parallel class, a music specialist. The two subjects in which she had been least confident as a new teacher were art and music. In art she had had good early support, but in music had been “left to struggle”.

Sally recalled singing in class at her primary school. She remembered percussion instruments, but was not sure whether these were played by pupils or just by the teacher. There was a choir, which Sally joined, although she had no strong memories of its activities. She also played the recorder in a small group for a short time. At secondary school Sally took music until the third year and remembered playing keyboards. There was no singing in assembly at this school. At the age of 12 or 13 Sally had learned the piano for one year and was still able to play the music she had learned. She had learned standard notation and was able to read simple treble clef notation, although she claimed that it was a “laborious process”.

Sally went from school to university where she took a degree in management science, followed by a PGCE in primary teaching. Non-core subjects including music were taught in seven-week blocks, during which there was a weekly lecture. In music these lectures were practical sessions of singing and music activities. Sally was comfortable with the percussion instrument activities, but did not enjoy singing and was not provided with any way of remembering the tunes of songs. She did not recall seeing music taught during any of her school teaching practices.

Outside school Sally was not involved in music, although she did sometimes listen to music on the radio and occasionally attend music events.

Riverdale School was a single form entry school in a northern conurbation. Class timetables were centred around topics which were changed each half term. Much of the work in individual subjects was focused around the topics although they were timetabled discretely. All subjects had active and supportive coordinators, who monitored both planning and teaching in their subject through both Key Stages.

Riverdale had a music scheme of work which had been previously developed by a specialist music teacher working with class teachers. All teachers taught music to their own classes in a music room where instruments and recording equipment were available. The music coordinator had some non-contact time in which she supported other teachers by teaching songs and modelling music activities. The school had an active choir and instrumental groups. Peripatetic teachers taught brass and woodwind instruments.

The school produced Christmas concerts, musical plays and other performances which involved music. The regular open assemblies were well attended and always included musical activities, often taken from the class's curricular music work.

APPENDIX D

Questionnaire completed by the participants

The questionnaire below was completed by all the participants at the beginning of the fieldwork. It was adapted from a questionnaire which was used by the Teacher Identities in Music Education (TIME) research project (Hargeaves & Marshall, 2003)

Enabling the generalist primary teacher in music

Primary Music Teaching Questionnaire

Gillian Stunell

Please return to:

**Gillian Stunell
84, Lyme Grove
Romiley
Stockport SK6 4DJ**

**Tel: 0161 439 6739
Mobile: 07734 701143
email: stunellgm@aol.com**

Name:

Male Female

Age:

1. Do you have any of the following qualifications? Please tick all that apply and give details where requested.

O Level(s)	<input type="checkbox"/>	NVQ/GNVQ	<input type="checkbox"/>
GCSE(s)	<input type="checkbox"/>	BTEC/HND	<input type="checkbox"/>
A Level(s)	<input type="checkbox"/>	Teaching Certificate	<input type="checkbox"/>
Music O Level	<input type="checkbox"/>	Grade 8 Music Theory	<input type="checkbox"/>
Music GCSE	<input type="checkbox"/>	Music-related NVQ/GNVQ	<input type="checkbox"/>
Music A Level	<input type="checkbox"/>	Music-related BTEC National Diploma	<input type="checkbox"/>
Grade 8 Vocal/Instrumental	<input type="checkbox"/>	Music-related BTEC HND	<input type="checkbox"/>
Music Diploma	<input type="checkbox"/>		
Undergraduate Degree/Degree-Equivalent Qualification	<input type="checkbox"/>	Please give details	<hr/>
Postgraduate Qualification	<input type="checkbox"/>	Please give details	<hr/>
Other	<input type="checkbox"/>	Please give details	<hr/>

2. What is your job in your current school ?

3. In an ideal world, what would be your career in five years time?

4. Please list any instruments that you play or have played. Please indicate how long you have played them and list some of the activities in which you use/have used them. If applicable, please also indicate an approximate examination grade.

Instrument	Years played	Grade (if applicable)	Activities where played
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

5. If you play a musical instrument now, where did you learn? Please tick all that apply. If you do not play an instrument please go to question 8.

Private instrumental/ vocal teacher	<input type="checkbox"/>	Visiting teacher at school	<input type="checkbox"/>	Sibling	<input type="checkbox"/>
Parent	<input type="checkbox"/>	Other family member	<input type="checkbox"/>	Community ensemble (e.g. brass band, steel band)	<input type="checkbox"/>
Informally with friends (e.g. garage band)	<input type="checkbox"/>	Cultural project within community	<input type="checkbox"/>		
Other	<input type="checkbox"/>	Please give details	_____		

6. What influenced your choice of instrument? Please tick all that apply.

Personal ambition/desire	<input type="checkbox"/>	Parent	<input type="checkbox"/>	Family history	<input type="checkbox"/>
Availability of teacher	<input type="checkbox"/>	Availability of instrument	<input type="checkbox"/>	Well-known performer(s)	<input type="checkbox"/>
Musical event (e.g. concert, workshop)	<input type="checkbox"/>	Instrument price	<input type="checkbox"/>	Sibling	<input type="checkbox"/>
Friends	<input type="checkbox"/>				
Other	<input type="checkbox"/>	Please give details	_____		

7. With reference to your musical activities only, please indicate how much you agree or disagree with each of the following statements.

	<i>Agree</i>			<i>No opinion</i>			<i>Disagree</i>
When I plan a musical activity, I am certain I can complete it successfully	1	2	3	4	5	6	7
One of my problems is that I cannot get down to musical practice when I should	1	2	3	4	5	6	7
If I can't perform a piece of music at first, I keep trying until I can	1	2	3	4	5	6	7
When I set important goals for my musical activities, I rarely achieve them	1	2	3	4	5	6	7
I give up on things before completing them	1	2	3	4	5	6	7
I avoid facing difficult situations in my musical activities	1	2	3	4	5	6	7
If a piece of music looks or sounds complicated, I will not even attempt to perform it	1	2	3	4	5	6	7
When I have something unpleasant to do, I stick to it until I finish it	1	2	3	4	5	6	7
When I decide to do something, I go right to work on it	1	2	3	4	5	6	7
When trying out a new piece of music, I soon give up if I am not initially successful	1	2	3	4	5	6	7
If something unexpected happens during a performance, I do not handle it well	1	2	3	4	5	6	7
I avoid pieces of music that look or sound too difficult for me	1	2	3	4	5	6	7
Failure just makes me try harder	1	2	3	4	5	6	7
I feel insecure about my playing	1	2	3	4	5	6	7
I am a self-reliant musician	1	2	3	4	5	6	7
I give up easily	1	2	3	4	5	6	7
I do not seem capable of dealing with most problems that come up in my musical activities	1	2	3	4	5	6	7

8. Please give a brief description of your teaching experience.

Please read the following statements and indicate your level of agreement or disagreement with each.

9. I come from a musical family

1	2	3	4	5	6	7
Agree			No opinion			Disagree

10. I am enthusiastic about the music teaching possibilities within my career

1	2	3	4	5	6	7
Agree			No opinion			Disagree

11. I enjoy taking part in musical performances

1	2	3	4	5	6	7
Agree			No opinion			Disagree

12. I enjoy listening to music

1	2	3	4	5	6	7
Agree			No opinion			Disagree

13. I take part in musical activities outside school

1	2	3	4	5	6	7
Agree			No opinion			Disagree

14. Good musicians are the best equipped to teach music to others

1	2	3	4	5	6	7
Agree			No opinion			Disagree

15. Secondary school music teachers should be trained in departments of education rather than in departments of music or music colleges

1	2	3	4	5	6	7
Agree			No opinion			Disagree

16. I am / would be a worthy member of a teachers' union

1	2	3	4	5	6	7
Agree			No opinion			Disagree

17. All primary teachers should teach music to their class

1	2	3	4	5	6	7
Agree			No opinion			Disagree

18. It is important for teachers of classroom music to have access to teachers with advanced instrumental techniques

1	2	3	4	5	6	7
Agree			No opinion			Disagree

19. School music should be taught by specialist teachers

1	2	3	4	5	6	7
Agree			No opinion			Disagree

20. My teaching activities are restricted by institutional and / or resource limitations

1	2	3	4	5	6	7
Agree			No opinion			Disagree

21. Below is a list of people, events and activities that may have influenced your musical activities as a teacher. Please cross out any that do not apply and then rank those that remain in order of influence (where 1 = most influential).

Private or school-visiting instrumental/ vocal teacher	<input style="width: 100px; height: 40px;" type="text"/>	Well-known performer(s)	<input style="width: 100px; height: 40px;" type="text"/>	Primary school teacher	<input style="width: 100px; height: 40px;" type="text"/>
Secondary school teacher	<input style="width: 100px; height: 40px;" type="text"/>	University/ college lecturer	<input style="width: 100px; height: 40px;" type="text"/>	University/ college instrumental teacher	<input style="width: 100px; height: 40px;" type="text"/>
Peer group	<input style="width: 100px; height: 40px;" type="text"/>	Parent	<input style="width: 100px; height: 40px;" type="text"/>	Sibling	<input style="width: 100px; height: 40px;" type="text"/>
Performance/ musical event attended	<input style="width: 100px; height: 40px;" type="text"/>	County music ensemble (e.g. orchestra, wind band)	<input style="width: 100px; height: 40px;" type="text"/>	Community ensemble (e.g. brass band, steel band)	<input style="width: 100px; height: 40px;" type="text"/>
Informal group with friends	<input style="width: 100px; height: 40px;" type="text"/>	Professional colleague(s)	<input style="width: 100px; height: 40px;" type="text"/>		
Other	<input style="width: 100px; height: 40px;" type="text"/>	Please give details _____			

22. Please look at the list of skills below and circle the five that you feel are most important for a musician to possess.

Perfect pitch	Knowledge of popular styles	IT skills	Ability to improvise
Ability to sing in tune	Excellent sight-reading skills	Ability to compose	Good singing voice
Ability to play well in any style	Professional standard of public performance	Knowledge of the classical repertoire	High standard of instrumental technique

23.

(a) Please look at the list below and circle the skills that are expected of you as a *classroom music teacher*.

High standard of instrumental technique	Adequate guitarist	Good singing skills	Interest in all musical styles
Prominence in musical events/activities	Frequent attendance at classical concerts	Excellent sight-reading skills	Adequate pianist
Good IT skills	Professional standard of public performance	Frequent attendance at pop concerts	Knowledge of classical composers
Ability to identify excerpts of classical music	Ability to compose music	Conducting/musical direction skills	Ability to improvise
Knowledge of all musical styles			

(b) Are there any other expectations that peers may have of you as a teacher of classroom music that do not appear on the list in question 23(a)? If so, please list up to four of them.

1. _____

2. _____

3. _____

4. _____

(c) Which are the three most important of the items listed in (a) and (b) above?

1. _____
2. _____
3. _____

24. Please look at the list of skills below and circle the five that you feel are the most important for primary school teachers of any subject to possess.

- | | | | |
|--|---|--|---|
| i. Good interpersonal skills | ii. Good communication skills | iii. Good planning/ time management skills | iv. Ability to collaborate with colleagues and others |
| v. Ability to adapt to a variety of working methods and environments | vi. Expert background knowledge of subject | vii. Physical health and fitness | viii. Good listening skills |
| ix. Ability to inspire and enthuse others | x. Ability to work both independently and in groups | | |

Here is the list of skills from question 23(a) again.

- | | |
|--|--------------------------------------|
| xi. High standard of instrumental technique | xx. Adequate guitarist |
| xii. Knowledge of classical composers | xxi. Good IT skills |
| xiii. Conducting/musical direction skills | xxii. Ability to compose music |
| xiv. Interest in all musical styles | xiii. Ability to improvise |
| xv. Prominence in musical events/activities | xiv. Knowledge of all musical styles |
| xvi. Frequent attendance at classical concerts | xv. Adequate pianist |
| xvii. Frequent attendance at pop concerts | xvi. Good singing skills |
| xviii. Ability to identify excerpts of classical music | xvii. Excellent sight-reading skills |
| xix. Coping with public performance | |

25. Please look again at the skills listed in questions 23(a) and 24. (Nos.(i) to (xxvii) above). Please select the six skills you feel are most important for a *primary* school class music teacher to possess. Write the numbers corresponding to the skills in the boxes below.

26. Please look again at skills (i) to (xxvii) above, and select the six skills you feel are most important for a *secondary* school music teacher to possess. Write the numbers corresponding to the skills in the boxes below.

27. Here is a list of possible aims of music education. Please give each aim a score out of 10 according to your view of its importance (1 = not important at all, 10 = extremely important).

Music education should lay the foundations of a musical culture

Music education should relate music to its social and cultural context

Music education should provide the performers/musicians of the future

Music education should instil good discipline into pupils

Music education should help students with other subjects

Music education should develop the whole personality

Music education should enhance the status of music in society

Music education should improve listening and appraising skills

Music education should be an agent of social change

Music education should introduce students to the western classical tradition

Music education should provide the audiences of the future

28. With reference to your general teaching activities, please indicate how much you agree or disagree with each of the following statements.

	Agree			No opinion			Disagree
When I plan lessons, I am certain I can make them work	1	2	3	4	5	6	7
One of my problems is that I cannot get down to lesson preparation when I should	1	2	3	4	5	6	7
If a lesson goes poorly the first time, I try again until it works better	1	2	3	4	5	6	7
When I set important goals for my teaching, I rarely achieve them	1	2	3	4	5	6	7
I give up on things before completing them	1	2	3	4	5	6	7
I avoid facing difficult situations in my teaching	1	2	3	4	5	6	7
If something on the syllabus appears complicated, I will not even bother to try teaching it	1	2	3	4	5	6	7
When I have something unpleasant to do, I stick to it until I finish it	1	2	3	4	5	6	7
When I decide to do something I go right to work on it	1	2	3	4	5	6	7
When trying something new in my teaching, I soon give up if I am not initially successful	1	2	3	4	5	6	7
If something unexpected happens during a lesson, I do not handle it well	1	2	3	4	5	6	7
I avoid trying something new in my teaching if it looks too difficult for me	1	2	3	4	5	6	7
Failure just makes me try harder	1	2	3	4	5	6	7
I feel insecure about my teaching	1	2	3	4	5	6	7
I am a self-reliant teacher	1	2	3	4	5	6	7
I give up easily	1	2	3	4	5	6	7
I do not seem capable of dealing with most problems that come up in my teaching activities	1	2	3	4	5	6	7

29. *With reference to your experience of teaching classroom music, please indicate how much you agree or disagree with each of the following statements.*

	Agree			No opinion			Disagree	
When I plan music lessons, I am certain I can make them work	1	2	3	4	5	6	7	
When I plan a musical activity, I am certain I can complete it successfully	1	2	3	4	5	6	7	
If a lesson goes poorly the first time, I try again until it works better	1	2	3	4	5	6	7	
When I set important goals for musical activities, I rarely achieve them	1	2	3	4	5	6	7	
I give up on things before completing them	1	2	3	4	5	6	7	
I avoid facing difficult situations in musical activities	1	2	3	4	5	6	7	
If a musical activity looks or sounds complicated, I will not even attempt it	1	2	3	4	5	6	7	
When I have something unpleasant to do, I stick to it until I finish it	1	2	3	4	5	6	7	
When I decide to do something, I go right to work on it	1	2	3	4	5	6	7	
When trying out a new music activity, I soon give up if I am not initially successful	1	2	3	4	5	6	7	
If something unexpected happens during a performance, I do not handle it well	1	2	3	4	5	6	7	
I avoid pieces of music that look or sound too difficult for me	1	2	3	4	5	6	7	
Failure just makes me try harder	1	2	3	4	5	6	7	
I feel insecure about my music teaching	1	2	3	4	5	6	7	
I am a self-reliant teacher	1	2	3	4	5	6	7	
I give up easily	1	2	3	4	5	6	7	
I do not seem capable of dealing with most problems that come up in my music teaching activities	1	2	3	4	5	6	7	

APPENDIX E

Details of the data collection programme and school visits

Because of school and personal events and situations, the data collection did not proceed as planned. All the planned elements took place, and most visits took place at the participants' schools. The final interview with Bridget took place at the Institute of Education, London University, as it occurred after the end of the school term.

Details of all the visits and the total data collected are given below.

- (a) Meetings with Anna at Downside School
- (b) Meetings with Bridget at Park Road School and the Institute of Education
- (c) Meetings with Kate and Sally at Riverdale School

(a) Meetings with Anna

A total of six visits were made to Downside School, the first in January 2003 and the final one in November 2003. A variety of factors intervened to disturb the originally proposed plan at Downside School

- non-functioning of video-playing equipment
- re-arrangement of timetabled lessons
- illness of teacher

By making extra visits it was possible to carry out all parts of the proposed observations, recordings and interview schedules. The final visit was merely to pick up on some interview topics which had not been covered previously.

Preliminary visit	Met with teacher in her classroom The research and the teacher's part in it discussed Formalities of letters, permissions and agreements carried out School organisation outlined by teacher Organisation and extent of music activity in the school described Questionnaire introduced
Visit 1	Music lesson recorded on video-tape
Visit 2	Literacy lesson observed Music lesson recorded on videotape Interview 1
Visit 3	Literacy lesson observed Interview 2
Visit 4	Country dancing and literacy lessons observed

	Music lesson recorded on videotape Interview 3
Visit 5	Interview 4

(b) Meetings with Bridget

At Park Road the preliminary visit had to be abandoned owing to the teacher's illness. The contents of this meeting were carried out by a combination of telephone calls and posted communications. Two visits were made to the school, during May of 2003. The final meeting with the teacher took place after the end of term, owing to a bereavement of the researcher, and was located at the Institute of Education. All parts of the proposed data collection were completed.

Preliminary organisation	Introductions made by telephone The research and the teacher's part in it discussed Formalities of letters, permissions and agreements carried out School organisation outlined by teacher Organisation and extent of music activity in the school described Questionnaire introduced
Visit 1	Mathematics lesson observed Music lesson recorded on video-tape Interview 1
Visit 2	Literacy, mental maths and quiet reading sessions observed Music lesson recorded on video-tape Interview 2
Final meeting	Interview 3

(c) Meetings with Kate and Sally

Since there were two participating teachers at Riverdale the preliminary meeting was held with both teachers. School permissions and information about the school and its music were of course common to the two teachers. The alteration to the proposed plans at Riverdale were occasioned by

- the fact that neither teacher was initially willing to be recorded teaching music. A position was negotiated whereby the researcher taught two sessions to each of the classes, observed and recorded on video-tape by the teacher. In each case the teacher subsequently taught the class, using a similar lesson plan, recorded by the researcher. This produced some interesting comparisons within the video-footage, which led to fruitful interview content
- the fact that one of the teachers worked part-time

- personal problems of both researcher and one teacher.

The data for both teachers was collected over a period from Easter to November 2003

Preliminary visit 1	Met with the teachers in a classroom The research and the teachers' part in it discussed Negotiations about teaching and recording the teachers concluded School organisation outlined by teacher Organisation and extent of music activity in the school described
Preliminary visit 2	Arranged dates Formalities of letters, permissions and agreements carried out Questionnaires introduced
Visit 3 (Kate)	Music lesson taught by researcher, recorded by teacher Interview 1
Visit 4 (Kate)	Music lesson taught by teacher, recorded by researcher Interview 2
Visit 5 (Sally)	Music lesson taught by researcher, recorded by teacher Interview 1
Visit 6 (Sally)	Music lesson taught by teacher, recorded by researcher Interview 2
Visit 7 (Sally)	Music lesson taught by researcher, recorded by teacher Interview 3
Visit 8 (Kate)	Music lesson taught by researcher, recorded by teacher. History lesson observed.
Visit 9 (Sally)	Music lesson taught by teacher, recorded by researcher Interview 4
Visit 10 (Kate)	Music lesson taught by teacher, recorded by researcher Interview 3
Organisational visit 11	Future dates arranged with both teachers
Visit 12 (Sally)	Interview 5. History lesson observed.
Visit 13 (Kate)	Interview 4
Visit 14 (Kate)	Interview 5

Total data collected

For each teacher the data consists of

- audio-taped interviews
- fieldnotes
- video-taped music lessons

The total amount of data for each teacher is shown in the table for comparison

	Interviews recorded on audio-tape (total hours)	Interviews (total words)	Fieldnotes (total words)	Lessons recorded on video-tape (hours)
Anna	4	47,439	4,822	2
Bridget	3	21,966	2,447	2
Kate	2.5	30,074	4,422	2 (teacher) 2 (researcher)
Sally	3	31,596	2,786	2 (teacher) 2 (researcher)

Contact with teachers after the fieldwork ended

Letters of thanks were sent to each of the teachers after the last school visit.

Subsequently all the teachers were sent extracts from the data to ensure that neither inaccurate information nor wrong or distorted interpretations of what teachers had said found their way into the final thesis. Teachers were sent

- any parts of the thesis which included information about them or their schools, and
- sections of the analysis chapters which interpreted what they had said as personal perceptions, such as the parts of sections 6.2.2, 6.2.3 and 6.2.4 which applied to them.

They were invited to respond if they had any problems with what had been written.

Teachers were also invited to change the pseudonyms chosen for either themselves or their schools.

APPENDIX F

Coding schedules and examples of coding

Three coding schedules were used in the initial data analysis [see 6.1.3]. All the interview transcriptions were coded, using NVivo software, for

- (i) the voice in which the teacher appeared to be speaking, assessed by the topic about which they were talking and the aspects, applications, implications and significances of that topic which they were discussing,
- (ii) the policy layer which was implicated in sections of the interviews, and
- (iii) the discourse area which they were discussing.

As the interviews were transcribed notes were made of all the topics which arose. The coding schedules shown in the pages below were developed from these notes. All the topics covered by the interviews were therefore included, although they are only a small selection of topics which could be included in conceptions of both the role voices and the discourse areas.

(i)

Coding schedule for teacher voice

Coding	Topics coded in each voice
Teacher (T)	Schools: their structure, organisation and administration. School ethos and policies; planning; monitoring and assessment; external pressures; expectations and inspection. Teachers and teaching Teachers` skills, knowledge and practices; CPD The school curriculum The National Curriculum and priorities within it; subject coordinators` role. Music in school Curricular and non-curricular music, its content and scope; knowledge and skills for teaching music. Curriculum subjects other than music Their content and teaching
Individual person (P)	Biographical information Characteristics, traits and moods Interests and non-school activities Thoughts about music (in general i.e. not school curriculum music) Personal (non-pedagogic) views about children
Musician (M)	The teachers as musicians Perceived musical identity; current musical activity. Perceptions of music Understanding of concept of musicality; feelings about music; different genres in music; knowledge of and about music. Music skills Listening; singing; performance; directing and organisational skills; reading notations

(ii)

Coding schedule for policy layers

Coding	Topics coded in each layer
Classroom	Behaviour and organisation Classroom policies Teaching practices (pedagogic, organisational, personal style)
School	School schemes of work School policies School practices (assemblies, events) Timetabling Constraints on music teaching arising from school level decisions Monitoring Planning, assessment and recording practices
Local Authority	LA policies LA provision and support for music LA CPD
Government	National Curriculum Perceived national priorities Government strategies and guidance Standards, levelling, assessment Ofsted ITE

(iii)

Coding schedule for discourse areas

Coding	Topics coded in each discourse area
Politico-economic	Policy making and implementation; legislation and guidance Power structures and voices of power; the standards agenda; accountability Complexity of expectations Respect/lack of respect for teacher knowledge, craft skills and experience; impoverishment of teachers and curriculum Position of the subjects within the curriculum Market-place values; functional privileged over personal The arts as contributors to the economy; squeezing of the arts The management paradigm in schools Targets, recording and assessment Inspection, testing and monitoring; league tables Funding issues
Educational	The National Curriculum and schemes of work; curriculum organisation within schools School curricula outside the National Curriculum Entitlement; inclusion and differentiation Teachers' working conditions and workload Initial Teacher Education; Continuing Professional Development Specialist teachers In-school support for teachers
Cultural	Creativity and creative thinking Aesthetic education; learning in the arts and through the arts Musics of different ethnicities and genres; multicultural issues Music as the preserve of an élite Music outside school
Musical	'Good' music Musicality; misunderstandings of music; musical esteem and efficacy; confidence in music Music skills and knowledge; notations Music and emotions 'School music'; singing and performance; creative music-making/ composition The music content of the curriculum; schemes of work for generalists Instrumental music provision

APPENDIX G

Assessments as to teachers' perceptions of the layers and discourses in the first model

Using NVivo software documents were created for each teacher which included all sections of their interview sections which referred to

- (i) each of the contextual layers (see 2.2.1)
- (ii) each of the forming discourse areas (see 3.2)

For each teacher there were documents including their thoughts, ideas and feelings about

- classroom level policies,
- school level policies,
- Local Authority policies,
- national government policies,
- issues within the politico-economic discourse,
- issues within the educational discourse,
- issues within the cultural discourse and
- issues within the musical discourse.

These documents were divided into sections of varied lengths, each of which considered a particular aspect of the policy layer or discourse area. Each of these sections was assessed on a five-point scale, assessments being made as to the perceived level and nature of their impact on that teacher's working context.

Considering the impact of government policies on the context, for example, assessments were assigned as follows.

+2	Strongly positive	Government policies have made a large and positive effect on the situation in which I teach music; they are very helpful
+1	A bit positive	Government policies have a small effect on my situation but it is generally positive
0	No effect on the context	Government policies make no difference to the situation in which I teach music
-1	A bit negative	Government policies have a bit of a negative effect on my situation; they make it a bit more difficult to do my job
-2	Strongly negative	Government policies have a large and negative effect on my working situation. They make life more stressful

Similar assessments were made with regard to other layers of the policy context.

The same system was used to assess the effect of topics within the discourse areas. For example, a section coded as being part of the musical discourse was assessed as to whether it had a strongly positive, weakly positive, neutral, weakly negative or strongly negative impact on the teacher's context of work.

Some examples of sections and assessments are given below. On the following pages five examples of sections regarding government policies and five examples from the musical discourse area are given. The researcher's assessment is indicated by **X** in the box *below* the data extract.

Sections relating to government policies				
Section 1 <i>Researcher:</i> Do you always teach music if its on your timetable? <i>Teacher:</i> It's one of those things where in some way, because, you know there's been a big emphasis on literacy, numeracy, ICT, RE, it can kind of be pushed to one side. . . "It doesn't matter quite so much because, you know, we're really concentrating and as a school our focus is this and this..." Yes.				
Strongly +ve	A bit +ve	No effect	A bit -ve	Strongly -ve X
Section 2 <i>Teacher:</i> We had a good Ofsted I was sort of, I was in my first term of teaching... <i>Researcher:</i> Did you feel threatened by an Ofsted in your first term? <i>Teacher:</i> Not so much, because in your first term you've got so much to take on board anyway, you've just got to carry on doing what you're doing. And in your first year, because so many teachers are dropping out they're more interested to know how I'm being supported than how I'm doing really.				
Strongly +ve	A bit +ve	No effect X	A bit -ve	Strongly -ve
Section 3 <i>Researcher:</i> Have you taught them the names of the musical elements? <i>Teacher:</i> I've done it because the National Curriculum says it's there. You know, you're supposed to have done, you know, tempo and pitch and - but we've done it also so that they have words to use to describe pieces of music. I wouldn't necessarily expect them to do dynamics or, you know, to actually say dynamics, or duration or pitch or tempo. You know, I wouldn't kind of expect that, but I would expect them to be able to say you know "getting slower", you know "bright"....				
Strongly +ve	A bit +ve X	No effect	A bit -ve	Strongly -ve
Section 4 <i>Researcher:</i> Do you find that the Numeracy and Literacy Strategies have been helpful or unhelpful? <i>Teacher:</i> I just think things like the literacy hour are, are fine, and there are certain things I will always do. But I mean like this afternoon, I squished the hour into, you know, half an hour, in order so that we could do music, and so that we could do country dancing. Right. And I'm quite happy to do that. I mean a couple of years ago I wouldn't have dreamt of it!				
Strongly +ve X	A bit +ve	No effect	A bit -ve	Strongly -ve
Section 5 <i>Teacher:</i> What I don't understand, and I know, you know, that there are people who come in, like the Ofsted inspectors and people who come in, and that don't necessarily have much to do with school, you know, and have no idea about the subject, but - I'm not saying for every subject or for every person that I went in to, but I think I would be able to go into classes and have a pretty good idea about how much, how many times, or how much of that subject that those children had done. <i>Researcher:</i> I don't know a lot about how they do their assessments, but I suspect that with subjects like music . . . <i>Teacher:</i> No, I think that is wrong, I think that is wrong. Because I don't, you know I think this is where Ofsted is completely rubbish.				
Strongly +ve	A bit +ve	No effect	A bit -ve	Strongly -ve X

Sections relating to the musical discourse area

Section 1

Researcher: Is it? You say drama's the same as music. D`you mean, what you mean is on two levels? One, it's not in the timetable, or it is in the timetable and people don't do it if they don't feel like it. But two, presumably like music you can give them something to do and they'll do it, but then, as you say, they don't seem to know how to carry on. Does that surprise you that they don't know how to carry on, or....?

Teacher: It does more, I think, I think, I think music is more frightening for people because it's more difficult. In terms of things aren't written down, and I've got to be able to play something, or in order to learn a new song I need to read the music, and I can't do that. That's quite.... daunting for people. I mean I'm , you know, I'm frightened by music, even though I've got some musical knowledge.

Strongly +ve	A bit +ve	No effect	A bit -ve	Strongly -ve X
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Section 2

Teacher: Um.....yes.....very patchy.....um.....purely and simply because I was absolutely terrified.

Researcher: Right, sort of first job?

Teacher: Um, and the girl I'd taken over from was a music specialist. I don't quite know where to start with these children! And I'm wading through and they're saying to me "Oh no, look....we've done that"! Yes, right, OK, so I tried to avoid doing it, but it didn't put me off for when I came here. Because when I came here I was still frightened about doing music, but I thought, hang on a second, I've got this idea, this idea, this idea. I tried doing things with the children in the last school, and they said "Oh we've done that". She was a music specialist, so it must be OK! So I'll carry on!

Strongly +ve	A bit +ve X	No effect	A bit -ve	Strongly -ve
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Section 3

Teacher: I do do a lot of singing with them but also in the school we do a lot of singing and everybody joins in all the time. So they sing every Tuesday in sharing assembly they sing they have one singing session every week with the music coordinator from 10.10 to 10.30. And I do a lot of singing with them as well so we do kind of warm-ups and ex-, exploring the voice, yes.

Researcher: Right, because it struck me, when I was sitting over there and they were lining up to come out they were all singing. I mean I could hear individuals right down the line you know...

Teacher: Yes, I think it's partly the ethos of the school and partly because we do a lot of singing in here.

Researcher: And some of those bits of the songs are not actually easy, are they?

Teacher: No. They're good listeners and they've done singing since they were in nursery. Any who've been through from nursery will have done (unclear) right through from nursery up to here, so...

Strongly +ve X	A bit +ve	No effect	A bit -ve	Strongly -ve
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Section 4

Researcher: What happened at secondary school?

Teacher: I was . . . secondary was a lot of singing as well. Every single session was you used to sit in a circle and I remember it now, it was awful, and you used to have to stand up and sing on your own, and if you were OK you were allowed to carry on, and if you weren't you sat down. So of course I sat through years of music lessons! And then you'd go away and you'd use the instruments and things, but it was almost, it was always an assumption you knew, you were musical. And if you didn't understand it was never clarified or anything like that. And I think that's why I've got a block about it.

Strongly +ve

A bit +ve

No effect

A bit -ve

Strongly -ve X

Section 5

Teacher: As soon as you put something on, *as soon as* you put something on, I mean it doesn't matter whether it's, I mean obviously if it's got a kind of a strong rhythm, then they're obviously going to move. But it's, that doesn't necessarily matter, it, they, you know, they're doing everything, they're moving, they want to move. I mean I have seen people, watching (I'm a mentor for students) and I have have seen students (M-C demonstrates student stopping children from moving) whereas I wouldn't have said that. I'd have said "Right, get up! How does it make you want to move? Why does it make you want to move like that?" And even if they haven't got the words, they can explain why, you know "It makes me feel all tingly" "It makes me want to..." I mean whatever, whatever, however they want to explain it.

Researcher: But why do you want them to listen to music? It's not just so they can tell the difference between a clarinet and a trombone?

Teacher: You enjoy, and you want to tap you foot to and you want to move to.

Strongly +ve X

A bit +ve

No effect

A bit -ve

Strongly -ve

APPENDIX H

Correlations with independent assessors

A sample of extracts from the codings and assessments described in Appendices F and G were sent to two people who had not been involved in the research but might be expected to understand a little about the context of generalist primary teachers teaching music in English schools. Each independent assessor was sent sections of data and asked

- to code them according to the voice coding schedule in Appendix F and
- to code them according to the discourse coding schedule I Appendix F.

The assessors were also sent a selection of sections from the policy layer and discourse documents described in Appendix G, and asked to make

- assessments about the impact of contextual policy layers on the teacher's working situation and
- assessments about the impact of societal discourse areas on the teacher's context.

Person A

An education researcher in the field of primary music in another university.

Person B

A primary teacher of some years' experience, not a music specialist.

Positive correlations between the researcher's codings and those of Person A and Person B are shown in the table below.

Coding or assessment area	Person A	Person B
Role voice of teacher	80%	100%
Discourse area	72%	79%
Impact of contextual layers	60%	50%
Impact of discourse areas	70%	100%

APPENDIX J

Teachers' perceptions of the impact of policies at different levels

- a. The micro level: the classroom
- b. The meso level: school policies
- c. The exosystem: Local Authority and government level policies and directives

(a) The micro level: the classroom

Anna and Bridget generally taught music in their own classroom space. Kate and Sally took their class to a music room in another building for their timetabled sessions. They were free to carry out shorter music sessions in their class areas, but in the context of an open plan building this carried its own inhibitory factors. All the teachers were also observed in both music and non-music lessons and patterns of behaviours appeared to be consistent across the different subject and physical contexts. Kate was working in a job-share situation at the time of the research and was not the principal teacher for the class, so some of the classroom level policies within which she worked would have been negotiated with the other teacher and some would have been defined by Kate herself.

Classroom policies mentioned by the teachers concerned behaviour, organisation and teaching practices. Anna talked of her expectations of the children in the practical contexts of moving to working groups, tidying up, choosing with whom they would work and presentation of work. Bridget and Kate both discussed the noise issue with music and how much freedom it was appropriate to allow children in a practical music-making situation. Anna and Kate talked about their use of questions in teaching, showing how they made choices and developed policies for their own pedagogic behaviours. Sally reflected on how she reacted to situations in the music lesson and compared her organising practices in music with those which she used in other subjects. Although at the classroom level policies are not mainly spoken of as formal and may not be written, they are nonetheless intensely important in shaping the teacher's classroom context [see 2.2.1]. Those which are negotiated with pupils are external, but many are internal to the teacher. Perhaps not surprisingly teachers generally seemed strongly committed to these micro level policies and regarded them as central to the effectiveness of their work.

(b) The meso level: school policies

School policy areas which seemed to be of particular concern for the teachers in the study were not only concerned with music, although they all had impact on the music context.

School-wide schemes of work are a direct part of subject teaching policies at school level [see 2.2.1]. The school-specific music scheme of work at Riverdale outlined the parts of the National Curriculum which each teacher was expected to cover with their year group. At Downside, like Riverdale, school policy was to have schemes of work for each subject, but the music scheme of work was not well developed and Anna felt free to choose her own topics within the general expectations of the QCA exemplar scheme (QCA, 2000). At Park Road there was no specific scheme of work, although teachers knew which parts of the National Curriculum they were expected to cover in each subject.

The teachers felt strongly about schemes of work.

If you look at some music schemes of work and things like that they're so dull. And the children are going to be so bored if you just stick to it and are very insistent about sticking to one particular thing, even if you're quite a skilled music teacher I think. (*Bridget*)

Kate and Sally were relieved that they were confident in the school scheme, as they felt that it relieved them of decision-making which they would have found difficult. Kate was enthusiastic because "it's so clear-cut", and Sally found that "all the ideas and things are great".

Anna, Bridget and Sally all spoke of constraints on their music teaching arising from school level decisions about allocation of time between subjects in the curriculum. Whilst these may have emanated from national-level pressures about core and foundation subjects they were also made at school level by headteachers who had decided to prioritise a particular curricular area which they saw as weak or needing development. Whatever was the cause, such decisions came to the teachers as curricular pressure.

But it's one of those things where in some way, because, you know there's been a big emphasis on literacy, numeracy, ICT, RE, it [music] can kind of be pushed to one side. It doesn't matter quite so much because, you know, "we're really

concentrating and as a school our focus is this and this . . .”
(*Anna*)

The teachers spoke of school events and how these could impact on the amount of time which was available for teaching, where foundation subjects such as music could be seen as expendable.

It’s World Book Day next week, so, you know our geography and RE will fizzle out for that day, but we might fit in a shorter session. So our music might be twenty minutes. (*Anna*)

All the teachers talked of aspects of the assessment, planning, monitoring and recording policies of their schools [see 3.2.1]. Their schools had not only such overt, written policies but also a range of informal policies. Teachers spoke of how far joint planning and working with other teachers was the norm and of sharing resources and spaces within the school.

(c) The exosystem: Local Authority and government level policies and directives

The teachers in the study did not appear to see LA policies as being of particular concern. They were aware of some music links with the LA, which did emanate from LA level policies regarding music and its funding. All the teachers were aware of their LA music services’ provision of subsidised instrumental lessons to some children. The teachers were also aware that local authorities provided some central CPD opportunities in music, although they had not attended them. They generally expressed negative views about the possibility of music CPD in such a potentially public arena.

I don’t like the idea of in-service because I’m fine in front of children, I can do anything in front of children, but - like a dance in-service or a music in-service would actually make life like one nightmare!” (*Kate*)

As individuals, teachers have no more direct input to government policies than into Local Authority policies [see 2.2.1, 3.2.1], but these participants seemed more conscious of national policies’ impact on their work. The teachers in the study accepted the National Curriculum as a foregone fact and music’s inclusion as a subject within the curriculum as positive. Some dissatisfaction was expressed regarding the prescriptiveness of the curriculum and the perceived choice of curricular content in

music. These teachers also found the National Curriculum's language difficult and demanding.

All the four teachers were conscious of the heavy privileging of the core subjects of mathematics, English, science and ICT [see 3.2.1, 3.2.2]. The teachers accepted this as an unavoidable fact, but when questioned in more detail showed great dissatisfaction that other subjects, which children valued and which teachers felt to be important, were often squeezed. The teachers all admitted to cutting out some subjects, including music, when curricular pressure was high. They felt guilty about this. The National Literacy and Numeracy Strategies, too, were accepted as something which had to be done, but added to curricular pressure [see 4.2.3].

All the teachers in the study had concerns about aspects of the standards agenda and had strong views about levelling and assessment [see 3.2.1]. In answer to a question about whether she thought that levelling in music would be a useful tool Anna said

. . . well part of me does. I know that you've got to have some kind of idea about where the children are at. But I do find it farcical in things like music, when half the classes don't do it, and you think well, why am I levelling these children? *(Anna)*

Sally was impatient with levelling unless it had a definite purpose and would be used.

I don't always rate it. As long as it's purposeful and it's going to be useful to me, fine, but if it's got no purpose . . . *(Sally)*

Bridget's view was that if teachers are required to do detailed assessments and provide records of this they "haven't got time to teach". Kate was conscious that many of her pupils, having developed musical ability outside her classroom, had a greater level of musical skill than her. She felt that for her to make any assessment of their levels she would need clear guidance as to how to make judgements, which were lacking in the school's music scheme of work.

Anna had a sceptical view about the value of Ofsted inspections. She held that in their short visits inspectors did not see a comprehensive picture of teaching and learning within a school.

I know the last Ofsted we had I did music . . . and music I think did quite well in our Ofsted. But I do think it's, you know, it's

people doing the things they feel confident with, and it's just one week. *(Anna)*

Furthermore, she was adamant that Ofsted inspectors, who do not know a school, are not the best people to assess it's overall effectiveness, which depends on so many factors which they are not able to assess.

. . . there are people who come in, like the Ofsted inspectors and people who come in, and that don't necessarily have a lot to do with school, you know, and have no idea about the subject . . .
(Anna)

Bridget had had a good experience of Ofsted in her first term of teaching. However, she too was a little sceptical, since she had found that the inspectors, in response to concerns about the number of teachers who were leaving the profession, were more interested to discover how she was being supported as a new teacher than in her teaching abilities.

The teachers did not express particular dissatisfaction with the time given to music during their training [see 2.3.1]; as students they had presumably accepted that the timetabling of their course was not a debatable issue. The main problem in the experience of these teachers was that although many of their college music sessions were practical, including songs and music activities, there was insufficient documentation or recording for the teachers to be able to recall and reuse them.

. . . the songs she taught, even though they were lovely songs I wouldn't have the confidence to do them. I only had the words, so whether a year later when I was in school I would remember, even remember the tune. *(Sally)*

Whilst it was true that the teachers were very conscious of national education policy decisions and aware that these had a direct impact on their teaching context, they saw them as mediated for them by intervening layers of policy. These teachers seemed to trust that if they adhered in their practice to school level policies they would be adhering to the requirements of the wider policy layers, seeing it as the headteacher's responsibility to be accountable for the school's performance and effectiveness in all subjects.

APPENDIX K

Attributional analyses of observed lessons

The tables below show how the attribution process applied to the two lessons for each teacher.

- (a) Anna: a literacy lesson on written instructions and a music composition lesson based on animals
- (b) Bridget: a literacy lesson on 'Jack and the Beanstalk' and a music composition lesson based on the weather
- (c) Kate: a history lesson on Ancient Egypt and a music composition lesson based on pyramids animals
- (d) Sally: a history lesson on Victorians and a music composition lesson based on Africa

The analyses shows the five stages of the process (Weiner, 1986) [see figure 7.2].

- (i) Antecedent conditions for the attribution process, including outcome dependent affect.
- (ii) Perceived causes, divided into causal antecedents (consideration of what actually happened in the lesson and what were its learning outcomes) and causal ascriptions (possible reasons for the outcome dependent affect).
- (iii) Causal dimensions.
- (iv) Psychological consequences for the teacher.
- (v) Behavioural consequences for the teacher, including possible future goals.

Anna's lessons	Antecedent conditions	Perceived causes: causal antecedents	Perceived causes: causal ascriptions	Causal dimensions	Psychological consequences	Behavioural consequences
(a) Literacy hour lesson on writing and carrying out instructions	Positive outcome: happiness, satisfaction. Negative outcome: frustration with constraints of literacy hour.	Learning outcomes successful. Frustration was predicted. Anna carries out the prescribed strategy 'under protest'.	Frustration attributed to prescription of literacy strategy.	Locus of control external. Controllability low. Causes unchangeable.	No change to Anna's self-esteem as a teacher. Self-efficacy still high.	Plan further lesson building on last one.

(b) Music lesson on animal composition	Positive outcome: Happiness, pleasure. Negative outcome: some dissatisfaction. Important outcome: improvement in music a focus.	Normal classroom context. Subject matter well understood. Lesson part of commitment to research project. Children struggled a bit with the concept of "essence" of animal. Need to talk a bit more about this?	Strategy worked. Effort as expected. Perhaps goal is beyond these children? Anna does not think so, but sees need for more preparation.	Locus of control largely internal, though with teaching there is always a possibility of external locus intervening. Causes of problem seen as changeable. Controllability of situation high.	Self-esteem still fair. Some surprise that children were not quite ready. Enthusiasm to move children along in this. Hopeful that this is within their maturity level. Fair expectancy for future success.	Plan a further lesson with the same goal but a bit more preparation of the class, developing their ability to think about the "essence" of animals. Use dance lesson to work on this? Expected levels of input similar to achieve new goal similar.
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(a) Anna's literacy and music lessons compared

Bridget's lessons	Antecedent conditions	Perceived causes: causal antecedents	Perceived causes: causal ascriptions	Causal dimensions	Psychological consequences	Behavioural consequences
(a) Numeracy lesson on addition	Positive outcome: happiness, satisfaction. No negative dependent affect.	<div style="text-align: center;"> <div style="display: inline-block; width: 100px; height: 40px; border: 1px solid black; position: relative;"> ← → <div style="position: absolute; top: 50%; left: 50%; transform: translate(-50%, -50%);"> Attribution process not activated </div> </div> </div>				Plan further lesson building on last one.
(b) Music lesson on weather composition	Positive outcome: happiness, pleasure, satisfaction. No negative outcome. Important outcome: need to consider how this has supported need to develop ability to teach music.	Normal classroom context. Subject matter well understood. Lesson part ongoing music project within the growing things topic and part of commitment to research project.	Planned lesson worked well. Effort required as expected. Some children needed to explore instruments before working on their weather impression. Some children produced weather effects rather than weather	Locus of control largely internal, though with teaching there is always a possibility of external locus intervening. Situation open to positive development Controllability of situation high.	Emotions of pride, good self-esteem musically and pedagogically. Future expectancy success high.	Plan further lesson building on last one.

			impressions including their feelings.			
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(b) Bridget's literacy and music lessons compared

Kate's lessons	Antecedent conditions	Perceived causes: causal antecedents	Perceived causes: causal ascriptions	Causal dimensions	Psychological consequences	Behavioural consequences
(a) History lesson on Ancient Egyptians	Positive outcome: happiness, satisfaction. No negative dependent affect.					Plan further lesson building on last one.
<div style="text-align: center;"> <div style="border: 1px solid black; padding: 5px; display: inline-block;">Attribution process not activated</div> <div style="display: inline-block; width: 100px; height: 10px; background-color: black; margin: 0 10px;"></div> <div style="display: inline-block; width: 100px; height: 10px; background-color: black; margin: 0 10px;"></div> </div>						
(b) Music lesson on pyramid composition	Positive outcome: some satisfaction that children had produced viable compositions. Negative outcome: sadness, frustration. Important outcome: event part of research project. Kate keen to "push over" her fear.	Lesson strategy worked on a practical level. Kate unable to offer advice about compositions, or help children improve them. Expected music coordinator and job-share teacher to want to know how the lesson went. Lesson part of Kate's personal development plans. Did not expect to enjoy lesson. Did not expect a positive outcome.	Task went smoothly in pedagogic terms. Major effort expended, sleep lost. Class cooperated well. Kate thought she had not introduced the lesson well, and had chosen poorly when asking children for their views on the compositions. Had not expected to achieve any but minimum goal of viable compositions.	Locus of control largely internal, though in music there was a possibility of external locus intervening and even taking over. Children open to development. Kate saw herself as stable in terms of musical inability.. Controllability of behaviour high but of music and learning outcomes low.	Expectancy of future success low but not non-existent. Emotions developed: guilt, hopefulness, sadness, more frustration, some puzzlement about the nature of the fear since the lesson had gone reasonably well.	Take advice from researcher and music coordinator. Also talk to job-share teacher about progress of Kate and class. Plan lesson to work on compositions, asking for modelling about questioning children. Goal for Kate: to plan and lead a composition activity using groups of 3 and 4 sounds.

d. Kate's history and music lessons compared

Sally's lessons	Antecedent conditions	Perceived causes: causal antecedents	Perceived causes: causal ascriptions	Causal dimensions	Psychological consequences	Behavioural consequences
(a) History lesson on Victorians	Positive outcome: happiness, satisfaction. No negative dependent affect.					Plan further lesson building on last one.
(b) Music lesson on Africa composition	Positive outcome: Happiness, pleasure, some satisfaction. Negative outcome: some dissatisfaction. Important outcome: improvement in music a focus.	Normal classroom context. Subject matter well understood. Lesson part of commitment to research project. Children struggled with organisation of performing groups. Concept of conductor not previously introduced.	Strategy worked. Effort as expected. Sally sees need to discuss organisation of groups to produce effective thinking and performance.	Locus of control largely internal, though with teaching there is always a possibility of external locus intervening. Causes of problem seen as changeable. Controllability of situation high.	Self-esteem still fair. Sally a bit surprised that children were not better self-organised in the groups. Enthusiasm to work at developing the compositions. Hopeful that this could be achieved. Fair expectancy for future success.	Plan a further lesson with the goal for children of producing more coherent compositions and performances, for Sally of introducing structural ideas to children. Expected levels of input to achieve new goal similar.

e. Sally's history and music lessons compared

APPENDIX L

Stunell, G.M. (2006). The policy context of music in English primary schools: how politics didn't help music. *Research Studies in Music Education*, 26, 2-21.

The Policy Context of Music in English Primary Schools: How Politics Didn't Help Music

Gillian Stunell

Abstract

This article discusses the influence of political discourse on the context of English primary school teachers in relation to National Curriculum music. A teacher's classroom context is defined by the layered policies of school and Local Education Authority, which are in turn derived from national government policy. The 1988 Education Reform Act and its attendant monitoring systems clearly link teachers in their classrooms to the imperatives of national policies, which have their source in contemporary social discourse. The paper describes the genesis, birth and early years of National Curriculum music in primary schools (English Key Stages 1 and 2). It suggests that the ascendancy of the political discourse of accountability and an economically-justified standards agenda have not helped the cause of classroom curricular music.

The Education Reform Act of 1988 (GB Parliament, 1988) heralded major changes in English primary school classrooms. Two of the new policy directions enshrined in the Act were to have fundamental and far-reaching effects on the teaching of music. For the first time in England a uniform curriculum for all schools was established by parliamentary statute, and music was one of the specified curriculum subjectsⁱ. Further, a fundamental restructuring of education funding was set up. In future the major part of schools' financial resources would be delegated to schools themselvesⁱⁱ. Over time this scheme for Local Management of Schools has led to widespread changes in the manner in which school-based services for children, including extra-curricular music and music support services, are administered, and has altered the contextual background of classroom music (Hallam & Prince, 2000).

Music's appearance as a compulsory subject within the curriculum, with specific Programmes of Study and Attainment Targets, was a radical departure from the traditional expectations of the generalist teachers by whom English primary school children have always been taught. This highly specified National Curriculum for Music had a difficult birth, and its eventual emergence in 1992 came in a form and at a time that maximised the difficulty of its introduction. Its story shows how the contemporary socio-political agenda has severely constrained the development of classroom music teaching.

This article aims to show how political history, and the political imperatives which directed the National Curriculum's development, shaped the often uncomfortable context in which primary teachers are expected to teach music. Many primary school teachers in England are unhappy teaching music; the article argues that some of their unease is an inevitable result of historical events and attitudes, and that unless politicians accord a higher priority to music, and more clearly understand the challenges of its teaching, the current situation is unlikely to improve. Despite

the welcome fact that curricular music is now part of every child's educational entitlement, unless future political priorities enable greater support for teachers, both in initial training and in-service development, children will continue to be deprived of this right.

The research used documentary analysis, beginning with the text of the Education Reform Act itself. The study moved back in time to investigate the Act's antecedents and forward in time to examine ensuing political developments in education, relating these to the context of English primary school music.

Primary music before the Education Reform Act

Despite its variable existence in English primary schools, music does have a long history in school curricula (Open University, 1999), generally as a discrete subject for which children left their normal classroom environment to meet the music teacher (DES/Inspectorate of Schools, 1978; Glover & Young, 1999; Mills, 1989). The long tradition of generalist teaching for young children has been prized within the English school system as providing security and continuity for young children, but in music, specialists have frequently been employed (Board of Education, 1931; DES, 1959; DES, 1967; DES/Inspectorate of Schools, 1978).

Universally available elementary education was introduced in England in 1870 specifically to educate the working classes into literacy and numeracy (Galton *et al.*, 1980; Simon, 1994; Thornton, 1998), and there was no requirement for subjects outside the traditional 'three Rs' to be included. Subjects such as music were only added where school staff, and possibly particular local enthusiasms, encouraged their existence (Ball, 1983; Goldstone, 1977). Despite this state of affairs early teacher training courses assumed that elementary teachers would teach singing, and trained them accordingly (Priestley & Grayson, 1947, revised 1958; Rainbow, 1996). The Hadow Report (Board of Education, 1931) recognised music's value in the curriculum and extolled its indispensability (Chapter VII, p.99). It also suggested that music was not a "soft relaxation" but a subject with powerful educative value (XI, p.188). However, the Report's descriptions of desirable accomplishments for primary teachers, including piano playing and the ability to read staff notationⁱⁱⁱ, may explain why music in many schools was either sparse or non-existent.

The Butler Act of 1944 (GB Parliament, 1944), although a major landmark for English primary schools, did not prescribe the curriculum, except in the inclusion of religious education. This Act established the present primary age-range of five to eleven years. At the same time it established a tripartite, selective system of secondary education in which children were allocated to schools as a result of external written tests. So despite the efforts of Hadow to broaden the curriculum, primary teachers were constrained for the ensuing twenty years by pressure to maximise their pupils' success in an examination in mathematics and English. Music was still dependent on the presence of a teacher with musical skill and enthusiasm. Where a member of staff could play the piano (Paynter, 1991), or lead singing, or where a local music teacher could be imported, music might thrive (Rainbow, 1996), but even then its fate depended on the variable will of head teachers to provide a broad curriculum in the face of pressure from the all-important '11-plus' examination. This system, firmly established after the end of World War II, was essentially still in place in the 1960s.

Dissatisfaction with the rigidity imposed on education by 11-plus selection grew as post-war austerity receded and society's expectations of a less rigid, more expansive life-style increased. In 1967 the Central Advisory Council for Education, led by Lady Plowden, produced a major report on primary education, *Children and Their Primary Schools* (DES, 1967). The proposed more holistic, broad curriculum

presupposed the generalist class teacher system and spelled out its advantages. In addition, Plowden warned against the subject isolation that could result from specialist teaching. The report stated that attention would have to be given to the musical education of generalist teachers, and prophetically implied that music would present problems for "some time to come" (DES, 1967. Paragraph 690). The pattern of inconsistency of music provision was set to continue, and although there were many pupils who had good experience of primary school music (Swanwick, 1987, 1996), the fact that secondary schools often felt the need to begin music 'from scratch' demonstrates that this was not universal^{iv} (Rainbow, 1996).

Those teachers in post in 1988 had experienced the fragmented and fragmenting music education situation of the previous decades. Even teachers who had had some formal music education themselves would probably have experienced only class or school singing and possibly some listening (Mills, 1989). A few would have received instrumental music tuition, although many of those would not have continued to play after their teenage years (ABRSM, 1997). Their own experience of the frequent practice that only musicians taught music had led many teachers to assume that they could abdicate from teaching music to their classes (Hennessy, 1995; Mills, 1989).

After 1988 the entitlement of every pupil to curriculum music meant that the lottery of available music expertise was no longer an acceptable method of provision. So while the inclusion of music in the National Curriculum may have been hailed as a triumph or at least as an important recognition, its practical prospects were not entirely rosy. Primary class teachers in much larger numbers would need to be able and prepared to teach music to their classes. The environment into which National Curriculum music in primary schools was born was not an auspicious one.

The primary teacher's working context

Teachers' work in the social context of their classrooms has always been immediately defined by the policies and practices of the school. In the past where policies existed they were drawn up by head teachers who, although they might be required to defer to school managers and governors or their Local Education Authority (LEA), had a good deal of autonomy (Dent, 1952). Since 1988 school policies have been required to relate directly to the National Curriculum. Schools are obliged to have a formal, written curriculum policy that accords with the National Curriculum Subject Orders^v, and within this overarching document to have policies for teaching and learning, presentation of work, and others within which particular subject policies must operate.

These individual school policies, although the most immediate to teachers, are just one of several policy layers which circumscribe classroom practice. LEAs have Education Development Plans^{vi} and policies relating both to the curriculum and to school management and funding. These in turn lie within the envelope of national education policy as laid down in the Education Reform Act and in a continuing series of Acts of Parliament, Statutory Orders, and Circulars since then.

Although inspection of schools was not a new concept, the inception of the Office for Standards in Education (Ofsted) (GB Parliament, 1992) changed its nature. Where government inspectors had previously expected to evaluate teaching and advise teachers (Elsdon, 2001) the Ofsted inspections of primary schools that began in 1994^{vii} were rigorous and detailed examinations of how schools operate. Teachers have become actively conscious of the need to work consistently within school policies, and to provide evidence that they do so. Every school has a designated music co-ordinator who draws up a policy and scheme of work within the National Curriculum Programme of Study for Music (Ofsted, 1999), and this must concur with

LEA policies. School governing bodies monitor the implementation of the policy^{viii}, and registered inspectors assess the quality of education provided and the standards achieved^{ix}. However, the thoroughness with which these layers of policy requirement have been introduced and monitored has set up potential tensions, and for schools which do not have a teacher who regards themselves as a musician or competent to oversee curricular music this is a continuing concern (Mills, 1989, 1999).

The constraints of the nested, monitored layers of policy within which primary teachers work with music are very real. But what is the source of these? What has formed the content of the national policy from which the other layers derive?

How society's discourse defines the teacher's context

Any national policy develops from the philosophies and issues that are current in contemporary society. Whether governments are truly representative of the people who they govern or not, their constituent members live within the same social and economic environment as the citizens whom they govern. Political positions derive from philosophical and social beliefs, which in turn are formed by discourse within society, and these political belief positions dictate government policy. The discourse that shapes these belief positions, then, defines the space in which the teacher works.

In the Foucauldian sense (Foucault, 1972) the concept of discourse is central to all action within society since it shapes the relationships of power and knowledge within which social and institutional practices are formed and operate. Ball (1990) argues that discourse thus decides who can speak as well as what can be said in a social context; this argument illuminates some of the problems that arose as the National Curriculum for Music was formed.

Social contexts and institutional practices, including those of primary school teachers and primary classroom music, have boundaries that are shaped by the evolving discourse around them. Teachers operate in a shifting space where relevant areas of discourse meet, but at the points in time when policies are defined, this shifting space in which practice occurs is frozen. If the voices of power in the discourse that defined that space were not knowledgeable, then its shape is likely to be uncomfortable for practitioners. Unfortunately for primary music, those voices of power have not always been informed by understanding of music education.

Hall and Millard (1994), contend that some central voices in the education discourse have effectively been silenced. Current political rhetoric about stakeholders and choice implies that this is not the case, but the story of primary classroom music does not bear out this implication. Secretaries of State and civil servants may claim to be more legitimate voices than teachers within the political and economic discourses around education and music, but they are perhaps not such legitimate voices in the cultural, creative, musical and personal discourses which also shape music education's context. It is clear that government and interest groups influence education policy texts (Crawford, 2000), but who controls the policy? The history of the National Curriculum for Music suggests that the voices of music education practitioners have not always been heard. If they had been, more practical music support would have been put in place for teachers in 1992; teachers could have developed confidence in music as they had done in science, another 'new' subject for many (Carré & Carter, 1993).

It is interesting to consider how influential were the roles of the 'chief protagonists' (Barber, Woodhead, & Dainton, 1996) in the creation of the National Curriculum, and to ask how these actors may have affected curriculum music.

Antony Crosland, Secretary of State for Education from 1964-9, described himself and his officials as “educated politicians and administrators, not professional educationalists” (Crosland cited in Basini, 1996, p. 9). It may well be suggested that even less were the politicians music educators. Many Secretaries of State have had a significant influence either on the original or subsequent legislation. Few of these can be regarded either as educationalists or musicians. Neither can it be assumed that the strategic planners and civil servants who lead the top-down structure of the government’s education departments are educationalists, even less educators with an understanding of music.

McLaughlin (2000) suggests that various languages are heard as policy is made at its different levels. In the political discourse of English education reform the main voices have been ‘official’, and even when governments have claimed to listen to the public voice, the speed with which legislative and other proposed changes take place has not justified this self-perception (Ahmed, 2000). ‘Professional’ voices, while heard, for example, in consultation responses by both teachers and musicians, have often been ignored and sometimes publicly rejected (Incorporated Society for Musicians, 1988; Smithers & Woodward, 2001). As to ‘research’ voices, the amount of reflection in the education policy-making process often seems to have been minimal (Lawton, 1989; McLaughlin, 2000). In music the fact that the Education Reform Act was created without sufficient attention to professional and research voices has continued to demonstrate itself.

The political background to the National Curriculum for Music

Although the child-centred discourse of the Plowden Report generated an enthusiasm for experiment and innovation, it also threw up practical problems. Primary school teachers needed to change in order to be adequate when teaching the increasingly popular integrated curriculum. Despite considerable successes (DES/Welsh Office, 1977), the ‘progressive’ ideas led in some cases to poor practice (Alexander, 1995; Barber, Woodhead, & Dainton, 1996), and on both sides of political thought criticisms emerged.

During the 1970s the Conservative opposition became increasingly critical of the government’s handling of education. The party began to build a body of policy on education, fuelled by a number of right wing think-tanks, and designed to reverse much of the innovation (Basini, 1996). Despite the lack of research evidence publications such as *The Black Papers on Education* (Cox & Dyson, 1971) generated huge press coverage. The media-disseminated view that so-called ‘progressive’ methods of teaching in primary schools were both widespread and ineffective, was fuelled by the publication of controversial research by Bennett (Bennett, 1976; Chitty, 2004). 1975 saw the setting up of both a government survey of primary schools (DES/Inspectorate of Schools, 1978) and the wide-ranging ORACLE^x study (Galton *et al.*, 1980). However, before either of these, both of which shed doubt on Bennett’s conclusions^{xi}, were completed, the Labour Prime Minister James Callaghan had opened the ‘Great Debate’ on education with a speech at Ruskin College, Oxford in October 1976. He challenged the teaching profession’s lack of accountability and, while declining to position himself with the more extreme critics, questioned “the new, informal methods of teaching” (Callaghan, 1976 n.p.) and emphasised the importance of basic skills for employment. Callaghan’s position outlined at Ruskin set the stage for the standards agenda which has so seriously affected the position of music in the primary curriculum.

After the election of a Conservative government in 1979 educational debate became increasingly politicised, and a pessimistic mood took hold in education circles as education practitioners found long-held education-based beliefs being

eroded by economic arguments (Ranson, cited in Chitty, 1989, p.1). With the publication of *Better Schools* (DES/Welsh Office, 1985) and *The curriculum from 5 to 16* (DES/Inspectorate of Schools, 1989), Sir Keith Joseph, Secretary of State for Education, set up the context for the development of a National Curriculum, and in 1987 Secretary of State Kenneth Baker was charged with formulating a National Curriculum for schools and the necessary legislation to put it onto the statute book. Two years of hectic educational activity ensued, with unprecedented discussion, argument and bargaining. A positive flurry of Circulars arrived in LEAs and schools^{xii} and the education world spiraled into an unstoppable transformation process.

While those in high places were consumed by all this frenetic activity children had continued to arrive at school and teachers had continued to teach them (Pollard, 1994). Two publications about music, *Music 5-13* and *Music from 5-16* (DES/Inspectorate of Schools, 1983, 1985) had provided some musical reference points for teachers within the wide-ranging curricular discussion, and in spite of huge educational upheavals, music education in some primary schools expanded (Swanwick, 1996). However, it was to be eight years after the passing of the Education Reform Act before music finally became part of the compulsory curriculum for every primary school pupil in England^{xiii}.

The Music Working Group

Music and art, along with physical education, were accorded somewhat lowly status in the National Curriculum's implementation. They were the last subjects to be introduced, and there was a suggestion at the beginning of the process that the three, despite their huge diversity both of purpose and content, should be dealt with together by a single Working Group (Graham & Tytler, 1993). Whatever the obscure initial rationale had been, the suggestion was abandoned in favour of three separated Groups. However, the processes of persuasion required for the separation had left the individual Groups feeling somewhat defensive, and they might reasonably have felt that their subject areas were undervalued.

The Music Working Group (MWG) was convened in autumn 1990 under the Chairmanship of Sir John Manduell of the Royal Academy of Music. Despite the atmosphere of stress and criticism in the education world, the Group's frame of mind was positive (Manduell, 1995). Members were delighted at the inclusion of music in the National Curriculum, although in fact this had not been a foregone conclusion. A battle had raged between Prime Minister Thatcher and Secretary of State Baker. Baker fought for a broad curriculum to include music, and political tactics eventually allowed his view to prevail (Taylor, 1995).

Manduell describes the work of the Group as "from start to finish invigorating and rewarding" (Manduell, 1995, p.vii). At the beginning of their labour the members were not, of course, aware of the public furore that would ensue (Ball, 1994; Gammon, 1999), and they were intent on delivering a curriculum that would effect positive change (Peggie, 1992). The members acknowledged the work of music teachers who had prepared the ground for such a change over a number of years, and their ambition was encouraged by what had happened when the General Certificate of School Education (GCSE) award had superseded the 'O' level (GB Parliament, 1986); at this time an essentially academic music syllabus had given way to a more practice-based creative one, a successful development generally welcomed by the music profession (Pitts, 2000; Plummeridge, 1996). The MWG expected to develop an experience-based curriculum through which children would learn to respond to music and to perform and create music with imagination and understanding.

In its Interim Report the Group outlined the proposed content of the curriculum in three divisions – concepts (such as pitch and dynamics), skills, and knowledge, using Her Majesty's Inspectorate (HMI) evidence of visits to schools as an information base (DES/Welsh Office, 1991a). The Group's philosophy was that pupils would best experience music by engaging in the musical practices of listening, composing and performing. It proposed Attainment Targets of 'Performing', 'Composing', 'Listening' and 'Appraising'. That musical activity experiences were suggested as Attainment Targets caused some dismay amongst music educators (Swanwick, 1996), but in general the proposals of the MWG were an affirmation of the directions in which music education was moving.

Final birth of the National Curriculum for Music

On February 14th 1991 Secretary of State Kenneth Clarke wrote to Sir John Manduelli with his initial response to the Interim Report (Clarke, 1991a). His comments displayed a woeful lack of understanding of music education^{xiv}. He objected strongly to the choice of four Attainment Targets, which he saw as an unnecessary number for the rather illogical reason that art and physical education had both suggested three. He also expressed concern that the MWG was suggesting teaching strategies, an idea which he described as a "novelty" and saw as outside their remit. His complete misunderstanding of what the Group had set out to provide for children's music development was displayed when he suggested that there were pupils who would be unable to engage fully in practical music, and to the horror of the musical world revived the spectre of school music as learning about repertoire and history. He ended his response with some rather scathing comments about the Group's proposals about resource implications, which again he did not see as a part of their remit. Subsequent events suggest that the MWG was right in its view of the necessity to emphasise these implications.

The initial report of the MWG was published in 1991 as *Music for ages 5 to 14* (DES/Welsh Office, 1991b). Programmes of Study were set out, along with just three Attainment Targets - Performing, Composing and Appraising. The loss of the Listening AT was compensated for by the inclusion of advice that every music activity should have an element of this "prime music activity". The Group had not relented in its view that adequate resources were crucial to the success of the music curriculum. They recommended strongly that initial teacher education institutions, in-service training providers and LEA support services must give serious consideration to the improvement of provision for music, and quite correctly anticipated the increase in demand for support.

Clarke's involvement was not yet finished. In sending the MWG's final proposals to David Pascall of the National Curriculum Council (NCC), he again commented on the number of Attainment Targets, now proposing that they should be reduced to two. He implied his lack of approval of the Programmes of Study, specifically requesting that Pascall should look at the possibility of even more simplification (Clarke, 1991b). To some extent Pascall resisted his ideas, and when NCC produced its Consultation Report (NCC, 1992), he explained to Clarke (Pascall, 1992) that NCC's proposals 'built on the sound foundations' developed by the MWG. However, significant changes had been made, with the knowledge component enhanced particularly in the areas of musical history and repertoire, and two equally-weighted Attainment Targets, 'Performing and Composing' and 'Knowledge and Understanding'. Pascall took this action despite his admission that responses to the consultation had largely supported the Working Group's model. Why had NCC made these changes?

An unprecedented public furore had erupted during 1991 and was far from resolved by 1992. At its heart was a fundamental cultural discourse about the meaning and purpose of the arts. The MWG's proposals for a curriculum based on creative music-making, embracing a broad range of musical styles and sources, offended those for whom music was regarded as the province of the professional, and others who regarded the Western classical music canon as uniquely 'good music' and therefore the only legitimate basis for a school curriculum. These lobbies have continued, and even among music educators, while there is consensus about the importance of first-hand experience as a basis for music learning (Mills, 1991; Ward, 1993), there is ongoing discussion about the styles and genres that can appropriately be used within the curriculum (Green, 2001; Kwami, 2001; Pitts, 2000). For a subject that has sometimes been described as "a backwater in the school curriculum" (Ball, 1994, p. 34) the public and highly politicised controversy was quite unexpected. This "noisy rite of passage" (Peggie, 1992, p.14) certainly brought the fact that music was part of the curriculum into the public domain, and newspaper articles by two right-wing intellectual philosophers brought the debate to the centre of the media stage (O'Hear, 1991; Scruton, 1991). The music profession was equally vocal. The Incorporated Society for Musicians, Pierre Boulez and Simon Rattle were just three of many influential voices who joined in on the side of the MWG (Gammon, 1999).

To the chagrin of the musicians and music educators who had supported the MWG, the NCC in its Consultation Report had bowed to the forces of reaction. The music education press carried articles expressing grave concern, and Jenny Scharf spoke for many when she described her "increasing dismay" (Scharf, 1992, p.11) as she read the Report. It did appear that Kenneth Clarke was quite amazed by the ferocity of the reactions on both sides (Graham & Tytler, 1993). To a self-confessed jazz enthusiast the vehement opposition of such a respected figure as John Dankworth alongside major performers and composers from other musical genres must have been something of a shock. Clarke apparently did not have the understanding to engage in the debate himself, and his response^{xv} suggests a desire for a simple solution which would allow him to continue his political career uninterrupted. The NCC Report was finally accepted.

The music profession refused to lie down. Both its teachers and performers were convinced that developing practical involvement in creating music was the future of music education. The equal balance between knowledge and experience still seemed wrong; as music educator Richard McNicol said, "we only come to know about and understand music by doing it" (McNicol cited in Gammon, 1999, p.135). Eventually a compromise was brokered by Professor Keith Swanwick of the London Institute of Education, who negotiated to keep the two attainment targets but with a balance of two to one in favour of 'Performing and Appraising'. Sadly, despite the high profile of these negotiations (Swanwick, 1996), the Statutory Order of 1992 did not specify the weighting (Pratt & Stephens, 1995), and temporarily at least the effective balance of the programme of study for music reflected the NCC's proposals.

Primary teachers and the first Statutory Orders for Music

The powers given to the Secretary of State by the 1988 Act were unprecedented in England^{xvi}, and the Act has been followed by a succession of prescriptive curricular documents. Even mechanisms for apparent accountability such as the NCC and the Schools Examinations and Assessment Council (SEAC)^{xvii} and their successors, the Schools Curriculum and Assessment Authority (SCAA)^{xviii} and the Qualifications and Curriculum Authority (QCA)^{xix} consist of members appointed by the Secretary of State. Furthermore, Secretaries of State decide whom to consult, and are only required to publish draft orders and statements to these

selected people. It may be argued that for non-core subjects such as music these huge powers pose a particular danger, especially in view of their unwillingness to consult fully with those who are most closely involved^{xx}. Even the youngest politicians and civil servants with influence in education began their school education before National Curriculum music was implemented, so their own musical education may have been non-existent or at best inconsistent. The limited views of such participants in music policy formation are unlikely to produce sound, imaginative and practical music legislation.

Statutory Instrument 1992 No.597, The Education (National Curriculum)(Attainment Targets and Programmes of Study in Music)(England) Order, came into force on August 1st 1992 (Education Order, 1992). A Department of Education and Science Circular (DES, 1992a)^{xxi} was sent to schools to give some guidance on its implementation, and the first version of the National Curriculum for Music was published (DES, 1992b).

The dismay with which many teachers greeted the requirement to include music in their classroom curricula should not be underestimated (Pugh & Pugh, 1998); even in 1995 Leonora Davies described music as “an area that still frightens them” (Klein, 1995, p. 1). Teachers, faced as they were with the necessity of teaching composition for the first time, dealing with the technical musical language of the original curriculum document, and still handling huge amounts of paperwork and curricular content across other subjects, had little appetite or energy to face such an apparently daunting challenge. Implementing the National Curriculum for Music seemed difficult to many within the primary teaching world, and the legacy of this somewhat negative acceptance of music as the business of generalist teachers has lasted for fifteen years^{xxii}.

Warnings had been sounded as early as 1983 (DES/Inspectorate of Schools, 1983), when HMI had seen it as inevitable that many non-specialist teachers would have to teach music, and anticipated that many primary teachers would not be adequately prepared. The government evidently realised that teacher education courses were not preparing teachers adequately for the National Curriculum and in 1993 described strict new criteria for all training courses (DfEE, 1993), stating that newly qualified primary teachers should have the subject knowledge necessary to ‘contribute to raising standards in schools’. It also suggested the use of specialists at Key Stage 2, although the number of potential specialist music teachers did not then and does not now meet the demand. Durrant and Welch (1995) regard this as a permanent situation, arguing that musically able teachers will always be in short supply, and from 2006 music is named among ‘shortage’ subjects in the recruitment of secondary teachers^{xxiii}, which does not bode well for the music education of future teachers.

During 1992 LEA advisory services received many requests for support, which they attempted to satisfy with the limited resources at their disposal^{xxiv}. The time between the laying before Parliament of the Order in March, and its coming into force the following September was short. The kind of quick, intense input that had to be made with teachers whose musical skill, knowledge and confidence levels were low, could only have been a drop in the ocean of anxiety. It was never likely to stem the tide, and in any case inevitably left many schools untouched and struggling.

LEAs in England have traditionally had a central role in supporting the implementation of school curricula (National Primary Head Teachers' Association, 2002). The changes in education funding established by the Education Reform Act led to an immense variation of both provision and funding, and after 1988 many LEAs reduced their music advisory teams (Dean, 1993). Some LEAs have devolved their advisory responsibility for music to autonomous area music service

organisations; although these may take responsibility for classroom teacher music support, others are entirely oriented towards extra-curricular music and peripatetic instrumental teaching. In eleven LEA Music Services inspected by Ofsted between November 2000 and June 2001 the acknowledged growth in curriculum support mainly refers to workshops and live performances provided for schools rather than to support for classroom music teaching (Ofsted, 2001). More recent Ofsted publications paint a positive picture of good practice in some authorities (Ofsted, 2002, 2004), but these examples of good support only reach a small percentage of schools within the particular LEAs^{xxv}. Among music service organisations there is huge variety in size and funding (Arts Council, 1994; Hallam & Prince, 2000), and even where advisors or advisory teachers are retained they are often responsible for large numbers of schools^{xxvi}. Another lottery is at work for pupils, again one which has potential for impoverishing their classroom music education (Arts Council, 2002).

Music and the political agenda after 1992

There were to be three more Music Orders, in 1995, 1998 and 2000 (Education Order, 1995, 1998, 2000). As with the 1992 Orders, their content and implementation were affected by wider educational issues, pressures and events.

At the heart of Conservative Prime Minister John Major's education agenda was raising standards (DFE/Welsh Office, 1992), and this agenda rapidly assumed a privileged status within policy formation. It has enjoyed a central position ever since, and has continually been a factor in deciding the place of music in the primary curriculum. Such an agenda, in which measurable achievement is an essential plank, positions subjects such as the creative arts, in which standards of attainment are hard to define, in a politically marginalized position.

Hopes for the cause of primary music were briefly raised in 1993, during the enquiry into the National Curriculum carried out by Sir Ron Dearing. While the 1992 Education Act (GB Parliament, 1992) supported the standards agenda, it had become apparent that the scale of curricular prescription in primary schools was impractical (NCC & Pascall, 1993), and Dearing was commissioned to produce a report (Patten, 1993). So whilst teachers were attempting to introduce music and other subjects whose Orders had been amongst the last to be published, the curriculum was being revised. Although Sir Ron Dearing's Final Report (SCAA, 1994) added weight to the priority accorded to accountability, he had provided some encouragement for a broad curriculum in primary schools, suggesting that the National Curriculum take up only 80% of available time, to allow schools to have some discretion in their timetables. He claimed that teachers wanted to spend more time on art, music and PE and declared that the profession, while supporting a National Curriculum, would prefer less prescription (Parliament House of Commons Education Committee, 1993).

The second version of the National Curriculum (DFE, 1995; Education Order, 1995) was somewhat slimmer than the first, but in all subjects the level of prescription was little changed. For music there were what Welch (2001b) has called 'cosmetic' changes, and the MWG felt that it reflected more exactly their views about the equal importance of the three basic engagements of performing, listening and composing (Pratt & Stephens, 1995). The years from 1996 to 1999 saw a colossal output of paper from government presses, and the period marked further, and arguably the most extreme, moves from the autonomous teaching profession of the 1960s and 1970s to a profession whose work was highly prescribed and directed not only as to curricular content but even as to pedagogic method (Welch & Mahony, 2001).

One of the most important accountability mechanisms introduced in English education has been the Ofsted inspections regime, which has become a major feature in teachers' lives. The first inspections were carried out in schools that had been teaching curriculum music from the 1992 National Curriculum, possibly the most forbidding of the versions for non-musicians. In 1993 and 1995 Ofsted published overviews of inspection findings in music at Key Stages 1-3 (Ofsted, 1993, 1995), raising a paradox that has never been satisfactorily explained. Standards were reported to be 'satisfactory or better' in four out of five lessons in the first year of the National Curriculum, and in three out of four in 1993/4. Curiously, at the same time the inspectors noted "many teachers have received insufficient in-service education and training to equip them for teaching the music Order" (1993, p.4). In the 1995 document inspectors comment on the pressure under which music teachers work in primary schools and their low self-esteem as musicians, as well as again pointing out that they had "insufficient access to in-service training which will help them to use their abilities constructively" (1995, p.4). How is it that despite continuous problems for teachers and schools in providing regular good quality curricular music, Ofsted finds that standards of teaching are very good? ^{xxvii} Mills has suggested that standards claimed nevertheless hide wide differences between schools (Mills, 1997a, 1997b). Certainly in these early days there were many teachers who felt seriously inadequate as teachers of music in the classroom, and Mills (1991) was in the forefront of working to encourage generalists to engage with curriculum music. The use of specialists for music continued in many schools (Ofsted, 1993), but the proportion of good lessons reported by Ofsted inspectors was almost certainly higher than the specialist teacher figures could explain.

When the Labour government of Tony Blair took office in 1997, having won the General Election on a manifesto platform of which education was a prominent plank^{xxviii}, the education world waited with some excitement for a new era when educationalists and teachers rather than politicians and civil servants would have a major say in policy-making. To the dismay of many, the Labour government continued Tory agendas, even taking them to further extremes (Docking, 2000). Government policies became more overtly economy-driven; *Excellence in Schools* (DfEE, 1997), which introduced the content of the further centralising Schools Standards and Framework Act (GB Parliament, 1998) described a vision of education as the producer of a workforce which would allow Britain to compete on the international economic stage.

Further blows for music arrived in the form of the Numeracy and Literacy Strategies (DfEE Standards and Effectiveness Unit, 1998a, 1998b). These were accompanied by a significant investment in training and support, and it was evident that schools would need to concentrate their efforts on the strategies if they were to be considered effective. Not surprisingly, non-core subjects such as music suffered. Indeed in 1997 Estelle Morris, the Schools Standards Minister, suggested primary schools should be allowed to adopt a less vigorous attitude towards the non-core subjects in order to allow success for the literacy and numeracy strategies, and from September 1998 schools were no longer obliged to follow the prescribed Programmes of Study for music in their entirety (Education Order, 1998). For schools that had been struggling with music this was a relief, and music was effectively dropped from their timetables (Lepkowska, 1998a, 1998b, 1998c).

The DfEE planned to greet the millennium with a new *Curriculum 2000*, prior to the General Election of 2001. So a third version of the National Curriculum was published in 1999 for implementation in 2000 (DfEE/QCA, 1999) and a fourth Music Order was published (Education Order, 2000). Its publication marked the reintroduction of the full range of curricular subjects, so in September 2000 many

teachers were faced with a challenge reminiscent of that faced in September 1992. Some were beginning to teach music in their classrooms for the first time, while others were trying to revive the skills which they had developed in the earlier part of the decade but which some had not practised for two years. Music in-service programmes had become noticeably undersubscribed as teachers had concentrated on literacy and numeracy, and LEAs were offering fewer of them^{xxix}, thus exacerbating the new manifestation of the music problem for teachers. Yet again, music had been seen to be apparently expendable in the eyes of the government, despite fine rhetoric in Parliament^{xxx} and yet again teachers saw classroom music as a difficult challenge.

Labour won a second term in government in June 2001, and produced another white paper *Schools Achieving Success* (DfES, 2001), which demonstrated a continued commitment to a standards-led, accountable education agenda across the system. The pressure to produce ever higher measurable standards was inexorable, and primary schools continued to report that they were unable to provide a balanced curriculum. At the end of the summer term 2002 the Times Educational Supplement reported "growing evidence that the emphasis on the 3Rs is driving out other subjects" (TES, June 28th 2002, p.1).

Political rhetoric has continued to show a lack of understanding about the real world of primary music teaching. The 2004 publications *Excellence and Enjoyment* (DfES, 2004a) and *Five Year Strategy for Children and Learners* (DfES, 2004b) appeared to encourage a less results-driven curriculum and talk was once again about a broad curriculum with an important and integral place for music. Rona Tutt, President of NAHT remarked that "they seem to be telling us to put back everything we took out before" (Tutt, 2004, n.p.), but the government has yet to deliver on the funding, training and support which will make this vision possible to implement widely. Meanwhile for schools measurable results are still seen as a test of effectiveness, and it is not a surprise to find that music is among the subjects that are sometimes driven out^{xxxi}. Teachers who are struggling to find extra time will inevitably be tempted to win that time from subjects which they find difficult or which require the use of extra management time or quantities of equipment. Music qualifies on both counts.

Conclusion

The political framework within which generalist primary teachers are asked to implement the National Curriculum for Music has not provided an easy environment. There is wide variation with regard to the facilitation of music provision, and while for some teachers government policy is translated into a practical situation in which they can teach music well, for others the inclusion of music in the curriculum, even nearly twenty years after the Education Reform Act, remains problematic.

In music education many of the problems that existed in 1988 have never been satisfactorily resolved. The content of the curriculum is still a subject of heated debate, and the problems raised for classroom teachers have not been adequately addressed. The events that preceded and succeeded the implementation of the first Statutory Order in 1992 left a legacy of discomfort and dissatisfaction among music educators. The level and type of support offered to generalist primary teachers has been affected by this legacy, and the policy discourses of the last forty years have shaped an uncomfortable context for them in music. Many children still have limited access to their entitlement to music, and many teachers are still reluctant to implement the music curriculum^{xxxii}.

Perhaps the National Curriculum was a simplistic solution to a complex problem. Certainly it was rushed, and in some respects ill thought through. Perhaps

music has never been accorded its due importance by the politicians who have produced the National Curriculum in its various manifestations. Kenneth Baker viewed music as “pleasurable” and “enjoyable” rather than as important for children’s futures^{xxxiii}. This lack of understanding of music’s strengths as a curriculum subject has sadly been seen too frequently amongst politicians. Indeed comments on music in parliamentary debate in the Commons are generally either bland or show limited understanding of the different contexts of music in schools^{xxxiv}. Debate in the House of Lords has shown more insight at times but there too manifestations of limited understanding of music education are recorded^{xxxv}. The people who wield power in the discourse of educational centralisation have so far not substantially helped the cause of curriculum music.

One part of the musical discourse appears to be opaque to politicians, in common with other non-musicians; they share a perception that to be musical is to be able to play an instrument or sing well (Hallam, 2002; Welch, 2001a). Many of those involved in music education find this public misunderstanding to be a source of great frustration, since the misunderstanding itself muddies the waters of music curriculum discussion. Public pronouncements have often demonstrated this lack of clarity. When, in May 1998 David Blunkett promised to “protect music” (TES, 1998, May 22nd, p.1), reports in the Times Educational Supplement displayed severe confusion between curricular and extra-curricular music (Bayliss, 1998; Rowinski, 1998). Even apparently sympathetic voices such as that of School Standards Minister David Miliband, extolling the government’s Music Manifesto (Bloom, 2004; DfES/DCMS, 2004) confuse curricular music and extra-curricular tuition. Division of funding for music initiatives between the Department for Education and Skills and the Department for Culture, Media and Sport makes further difficulty for those trying to establish consistent and coherent music education. The Music Manifesto’s commitment to providing “more opportunities for young people to deepen and broaden their musical interests and skills”, and the claim that “music is central to our drive to provide an enriched and balanced curriculum for all school children”^{xxxvi} refer largely to a welcome but not universal enlargement of extra-curricular opportunities rather than to classroom music. As Sarah Hennessy has said, without substantial changes to the primary curriculum, and regular and continued commitment to funding and teacher education, the impact of such initiatives will be unreliable (Hennessy, 2004). For many children, whatever the rhetoric, their main regular and continuing access to music learning is within the classroom, through the entitlements of the National Curriculum.

Within these complexities and over time power relations have changed and the contexts of classroom teachers have changed as the discourses have defined the power structures. However, these changes have not followed a linear development. The situation is different, but we cannot say it is universally better. Efforts have been made to support and enable primary teachers in music, but unless national policy imperatives change it is hard to see how classroom music can escape from its legacy and move on.

It is evident that the political will *can* be mobilised in the cause of music. The constituent countries of the United Kingdom have increasingly distinctive National Curricula for their schools, and in Scotland music is part of a wider Expressive Arts Curriculum^{xxxvii}, whose guidelines emphasise individual teachers’ development of programmes of study which suit their school environment and resources. Both Wales and Northern Ireland have undertaken recent curricular revisions aimed at enabling primary teachers to incorporate music and other non-core subjects more easily into their classroom practice^{xxxviii}. In England, though, despite the appointment of a Music Champion who apparently understands the situation in primary

music^{xxxix}, the curriculum is unchanged, and initial teacher educators are despairing about the constantly decreasing priority accorded to music (Brewer, 2003; Coll, 2005). The Music Manifesto's first Report (DfES/DCMS, 2005) paints a positive picture but also displays serious concerns, particularly about teachers' skills, knowledge and understandings, and their support.

Much is still not known. In the field of music education, the context of teachers as defined by policy only tells a part of the story. Teachers are people with their own histories and their own emotions and personalities. These too must be explored before we can come to an understanding of how best to support them in their musical endeavours.

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ⁱ Education Reform Act (1988) Part I Chapter I, 2(2)(a) and (b)

ⁱⁱ *ibid.* Chapter III, 33(2)(b)

ⁱⁱⁱ *ibid.* Chapter XI, p.187

^{iv} Variety of primary provision continues to present problems for secondary schools. The QCA exemplar scheme of work produced in 2000 (QCA/DfEE, 2000) includes units designed to overcome the discontinuity. Some local authorities are producing 'linking' materials for their schools to use in Years 6 and 7.

^v Statutory Instrument 2000 No.2122. The Education (School Government)(Terms of Reference)(England) Regulations 2000: 8

^{vi} School Standards and Framework Act (1998) Part I Chapter II, 6

^{vii} DES Circular 7/93. 14 notified schools of the beginning of Ofsted inspection in September 1993 (secondary) and September 1994 (primary)

^{viii} Statutory Instrument 2000 No.2122. The Education (School Government)(Terms of Reference)(England) Regulations 2000: 4

^{ix} 1992 Education (Schools) Act. 9(4)(a)(b)

^x Observational Research and Classroom Learning Evaluation, a programme of the Social Science Research Council.

^{xi} Bennett (1978) regarded his research as misrepresented for political ends due to the unfortunate timing of its publication.

^{xii} In 1987 the DES published 11 circulars, in 1988 there were 12, and in 1989 the number increased dramatically to 24

^{xiii} DES Circular 3/92

^{xiv} Clarke states a concern for 'those pupils – of whom I think there may be many – with a real appreciation of music but perhaps a limited aptitude for its practice', a view not generally shared by primary music teachers, who find that most children are very able and indeed keen to 'practise' music.

^{xv} Clarke's response to the NCC's Consultation Report was somewhat subdued in comparison to his response to the Interim Report.

^{xvi} Education Reform Act (1988) Part I Chapter I, 4(2)

^{xvii} *ibid.* 14(1) (a) and (c)

^{xviii} Education Act (1993) Part VI, 244

^{xix} Education Act (1997) Part V, Chapter I

^{xx} House of Commons Hansard March 6th, 1992. Debates. The Secretary of State was asked by Mr. Harry Barnes 'if he will meet a delegation from the Incorporated Society of Musicians to discuss the national music curriculum', and by Mr. Matthew Taylor 'whether he intends to amend his proposals for music in the national

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curriculum to take account of the submission he has received from the Incorporated Society of Musicians'. On behalf of Kenneth Clarke Mr. Tim Eggar replied, 'My right hon. and learned Friend has no plans to meet a delegation from the Incorporated Society of Musicians'.

^{xxi} The government's education department has been successively named Department of Education and Science, Department For Education, Department for Education and Employment, and Department for Education and Skills.

^{xxii} Author's evidence from an unpublished interview study carried out in 2001.

^{xxiii} www.tda.gov.uk

^{xxiv} In one LEA in the North West of England the solitary music advisory teacher was quite unable to provide the level of support by himself. A team of primary teachers with proven classroom music expertise was hastily convened and despatched to staff meetings and in-school training sessions. This initiative depended on the LEA being prepared to fund a limited amount of cover for the teachers concerned.

^{xxv} Private correspondence and unpublished research data.

^{xxvi} In 2002 one North West LEA employed three music advisory staff to cover 14 secondary schools and 101 primary and infant schools as well as administer the instrumental service.

^{xxvii} *The Annual Report of Her Majesty's Chief Inspector of Schools: standards and quality in education*, published by Ofsted every year since 1995, consistently comes to this conclusion.

^{xxviii} 'We will make education our number one priority'. Tony Blair in the Labour Party Manifesto 1997

^{xxix} Evidence in author's private correspondence with LEA music advisory teachers

^{xxx} House of Lords Hansard, March 30th 1998. Columns 82 ff

^{xxxi} Evidence from current (unpublished) research.

^{xxxii} Evidence from author's case study research with primary teachers, 2003

^{xxxiii} House of Commons Hansard, April 20th, 1993. Column 223

^{xxxiv} House of Commons Hansard, June 26th 1989, column 692; May 19th, 1992, written answers no.21; November 9th, 1998, column 6; February 1st, 1999, columns 580/1; June 12th, 2000, column 627; December 6th, 2004, column 888

^{xxxv} House of Lords Hansard: March 30th, 1998, columns 81 ff; November 30th, 1998, column 288; May 21st, 2003, column 822

^{xxxvi} www.musicmanifesto.co.uk

^{xxxvii} www.ltsotland.org.uk/5to14guidelines/expressivearts.asp

^{xxxviii} www.wales.gov.uk/subieducationtraining/content/PDF/learningcountry-c.pdf and www.ccea.org.uk

^{xxxix} Marc Jaffrey, Music Champion, who is charged with implementing the Manifesto, stated at the 2005 conference of the National Association of Music Educators that the situation where music is the subject which new primary teachers are least confident to teach has made him angry, and was clear that a situation in which music was seen as 'fearful' for teachers was one of significance.

About the Author

Gillian Stunell is engaged in PhD research at the Institute of Education, University of London. She has worked for many years as a teacher of music in the secondary sector and in Early Years as well as in primary schools, most recently practising as a primary music specialist. Her research interest is the teaching of music in primary schools, and particularly the position of generalist classroom teachers in relation to music.

